

# Arts Learning Area

## Introduction

The **Arts** serve both aesthetic and functional purpose, engaging our imagination and enabling us to express our thoughts and feelings in individual ways. The arts are shared meaning systems capable of expressing, containing, conveying and evoking other meanings. As 'languages', they have their own conventions, codes, practices and meaning structures. They can be used to preserve and maintain tradition and can also be dynamic agents of social change. The arts are never neutral. They help to construct, reinforce, challenge and transform social, cultural, political and religious values. They can be practised and valued in diverse social and cultural contexts and play a pivotal role in shaping a sense of social and cultural identity. They can prepare the positive development of a young mind destined to interact in an ever-changing world, and provide the life skills, confidence and character building necessary to meet the challenges and opportunities that life will present.

The **Arts Learning Area** recognises the arts as dance, drama, media, music, visual arts and combinations of these art forms. Providing integrated experiences within the arts and with other learning areas, optimises learning across the curriculum. Teachers are encouraged to capitalise on the potential of the arts to enrich and celebrate all learning. While the five art forms - dance, drama, media, music and visual arts - are often used in inter-related ways and have close collaborative relationships, each has its own distinct area of knowledge, symbolic language, techniques and conventions. Throughout The Arts Learning Area, terms such as 'the arts', 'artworks', 'arts experiences', 'arts activities', 'arts language, skills, materials, techniques, processes, conventions and technologies' and 'within each art form', refer to balanced learning programs in and across ALL the art forms.

## Strands

The Arts Learning Area identifies three major **strands** that are interdependent, inter-related and equally important, providing different starting points for arts learning:

### **Creating Arts Ideas**

*Exploring ways of using the arts to communicate ideas and feelings.*

Learners create, interpret, develop, explore and communicate ideas in and through the art forms of dance, drama, media, music and visual arts and combinations of these forms. They develop artworks by imagining, experimenting, planning and applying arts elements, processes and techniques. A wide range of experiences in presenting or performing artworks individually and collaboratively allows learners to reflect on and respond to their own and others' works.

## Arts Skills and Processes

*Discovering and applying the skills, techniques, processes, conventions and technologies of the arts.*

Learners discover and apply a repertoire of appropriate arts language, skills, materials, techniques, processes, conventions and traditional and emerging technologies to participate in and understand the arts. They develop their knowledge of using arts elements, principles, materials and presentation spaces in creating and presenting artworks for a variety of purposes and audiences. Where integrating the arts is encouraged, consideration should also be given to maintaining the integrity of dance, drama, media, music and visual arts, by providing attention to the discrete and unique language, skills, materials, techniques, processes, conventions and traditional and emerging technologies of these five art forms. Approaches to skill development vary from art form to art form and according to the styles and genres within an art form.

## Arts Responses and Analysis

*Using arts language, knowledge, skills and aesthetic understanding to respond to, reflect on and evaluate the arts including the diverse social, cultural and historical settings of artworks.*

Learners respond to, reflect on and evaluate their own and others' artworks in order to develop their aesthetic understanding and critical awareness. They reflect on the creative and thinking processes of their arts experiences. They develop and use specific arts language and other structures in order to reflect on artworks. Learners also develop an understanding of the social, cultural and historical contexts of artworks and arts activities and analyse the ways in which the arts reflect, construct, reinforce and challenge cultural values. They understand the many roles of the arts in society: to engage, entertain, transmit culture and values; to provide opportunities for creativity and reflection; to sell; to mourn or celebrate; to provide ceremony and ritual, and to lead to career opportunities. Learners understand their own arts heritage and recognise the diverse traditions and cultures that contribute to Australian arts. They understand how Indigenous arts contribute to the arts in Australian society.

## Strand Overview

For **Key Growth Point 1 to Band 3**, the **outcomes** encompass all art forms and are designed to be deliberately generic. Throughout this section, the word 'arts' within the phrases 'the arts', 'artworks', 'arts experiences', 'arts activities', 'arts language, skills, materials, techniques, processes, conventions and technologies' and 'art forms' can all be substituted for a specific art form. The choice can include dance, drama, media, music and visual arts, eg. 'Learners demonstrating evidence of Band 2 ...use arts (*music*) terminology to describe, analyse and express informed opinions and varying views about artworks (*music works*) and arts (*music*) activities.' The **indicators** for Key Growth Point 1 to Band 3 are organised into six **elements**:

Strands	Creating Arts Ideas	Arts Skills and Processes	Arts Responses and Analysis
Elements within each Strand	Dance Drama Media Music Visual Arts		

The **outcomes** for **Band 4 to Beyond Band 5** are subject or discipline-specific. Each subject area is further divided into the elements of **Creating Arts Ideas, Arts Skills and Processes, Arts Responses and Analysis and Arts in Context**. These elements relate to the strands for Key Growth Point 1 to Band 3, thus enabling a clear developmental progression from Band 3 to Band 4. The outcomes and indicators for Band 4 to Beyond Band 5 are organised into four elements:

Strands	Dance	Drama	Media	Music	Visual Arts
Elements within each Strand	Creating Arts Ideas Arts Skills and Processes Arts Responses and Analysis Arts in Context				

## Learning and Teaching the Arts

It is important to recognise the curriculum model that underpins developmental learning in the arts. This model determines that arts teaching takes on a cyclical nature where learners engage in the same fundamental activities at different development levels, eg drama learners work with improvisations at all bands, but the complexity and conditions of improvisations vary according to different ages or phases of development. Providing the capacity to continually revisit the art forms to facilitate development of the knowledge, skills and understandings necessary to achieve the intended learning outcomes is essential.

As learners progress through the key growth points and bands, they move from making simpler artworks to becoming increasingly complex in the ways they communicate ideas. They make increasingly independent choices from a range of available tools, and their understandings within each arts form become progressively more complex. Their responses to the arts move from being spontaneous and subjective to focusing on more objectively observed details. They develop the ability to use critical frameworks - common shared structures for responding and evaluating artworks and activities, and they develop increasingly complex and appropriate language for making their responses. Their understandings of arts in context begin within familiar situations such as their own families, their school or local areas. They become progressively more complex to understanding the purposes and functions of the arts in Australian and other societies and cultures, and the relationships between artists and artworks and the particular societies in which they were made.



## Arts and the Stages of Schooling

In **primary schools**, combined arts programs collaboratively engaging several art forms can strengthen artistic understandings. Understandings across all learning areas can also be developed and shared through the arts. Primary teachers should carefully consider providing learning experiences from within ALL five art forms. This contributes to a solid foundation of skills, knowledge, awareness and confidence when the learner moves into the more specialised arts programs offered at secondary level.

At the **secondary level**, multi-arts experiences can enrich arts programs and provide alternative or broader ways of understanding and participating in the arts and other learning areas. In the **secondary education years**, courses offered in performing and visual arts are often divided into individual art forms and interdisciplinary perspectives, thereby allowing learners to specialise over one or more semesters. The arts component has been designed to cater for the diversity of arts experiences by allowing scope for both a disciplinary and combined arts approach.







## Arts and the Cross-Curricula Perspectives

The social, cultural and environmental nature of the arts make them ideal vehicles for enhancing learners' understandings of cross-curricula perspectives such as **Studies of Asia** 🌸, **Environmental Education** 🌿 and **Indigenous Perspectives** 🌀. Specific indicators throughout The Arts Learning Area have been identified with cross-curricula perspectives links where appropriate.

## Understanding Achievement in the Arts

Classroom experiences in the arts are active and the act of creating artworks may be as valuable as the final product. Many arts experiences must be perceived and understood in their medium. There are no quick, neat and easy ways to make judgments about arts experience. They are often complex, and teachers may find it useful to use a variety of approaches to record the artistic outcomes achieved by each learner. This will require the use of general evaluation strategies and the thorough documentation and observation of the artistic process. All learners in the arts should have the opportunity to participate fully in the five art forms to be able to demonstrate the breadth of progress in each outcome.



Learners demonstrating evidence of <b>Key Growth Point 1</b>	Learners demonstrating evidence of <b>Key Growth Point 2</b>	Learners demonstrating evidence of <b>Key Growth Point 3</b>	<b>Strands and Links</b>
<b>CrA KGP1.1</b> attend to, anticipate, respond to, initiate interaction with and explore stimuli using their senses (auditory, visual, tactile and/or kinaesthetic).	<b>CrA KGP2.1</b> explore sensory experiences in their environment and express a variety of ideas through play.	<b>CrA KGP3.1</b> use play, imagination and sensory experiences as the basis for sharing their ideas and feelings through self-expression.	<b>Creating Arts Ideas</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Cr 1, Con 1 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  , Studies of Asia,  , Learning Technology
<b>SkP KGP1.1</b> attend to, anticipate, respond to, initiate interaction with and explore stimuli using their senses (auditory, visual, tactile and/or kinaesthetic).	<b>SkP KGP2.1</b> interact with a range of arts experiences through multi-sensory play.	<b>SkP KGP3.1</b> explore basic arts materials, skills, processes and technologies through multi-sensory play.	<b>Arts Skills &amp; Processes</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Cr 1, Cr 2, Con 1, Con 2 <b>Learning Areas:</b> HPE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  , Studies of Asia,  , Learning Technology
<b>Res KGP1.1</b> attend to, anticipate, respond to, initiate interaction with and explore stimuli using their senses (auditory, visual, tactile and/or kinaesthetic).	<b>Res KGP2.1</b> develop an awareness of artworks and arts activities in their immediate environment and respond to artworks and/or arts experiences through multi-sensory play.	<b>Res KGP3.1</b> use basic arts language to make simple personal responses to artworks and/or arts experiences in own life and in the immediate community.	<b>Arts Responses &amp; Analysis</b>  <b>Links</b> <b>EsseNTial Learnings:</b> In 1, Cr 1, Col 1, Con 1, Con 2, Con 3 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  , Studies of Asia,  , Learning Technology

Strands and Links	Learners demonstrating evidence of Band 1	Learners demonstrating evidence of Band 2	Learners demonstrating evidence of Band 3
<b>Creating Arts Ideas</b>	<b>CrA 1.1</b> use play, imagination and personal experience as the basis for making and sharing arts experiences.	<b>CrA 2.1</b> create and share artworks that reflect a range of ideas and feelings.	<b>CrA 3.1</b> create artworks that involve a degree of experimentation with ideas, and present to a range of audiences.
<b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Col 3, Con 1, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Indigenous,  , Studies of Asia,  , Learning Technology			
<b>Arts Skills &amp; Processes</b>	<b>SkP 1.1</b> play and experiment with basic arts materials, skills, processes and technologies when engaging in and sharing arts experiences.	<b>SkP 2.1</b> identify and experiment with arts materials, skills, techniques, processes and technologies within each art form when creating and sharing artworks.	<b>SkP 3.1</b> experiment with and apply a variety of arts materials, skills, techniques, processes, technologies and conventions within each art form when creating and presenting artworks.
<b>Links</b> <b>EsseNTial Learnings:</b> Cr 1, Cr 2, Con 1, Con 2 <b>Learning Areas:</b> HPE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  , Studies of Asia,  , Learning Technology			
<b>Arts Responses &amp; Analysis</b>	<b>Res 1.1</b> use arts language to describe features and elements of artworks and/or arts experiences, understanding that responses may differ; and explain how the arts are used for a range of different purposes in their life and the community.	<b>Res 2.1</b> use arts language to discuss specific features and elements of the arts and artworks in the community, acknowledging the range of individual responses and including arts from other cultures or times.	<b>Res 3.1</b> use arts terminology to reflect on features and elements of artworks and/or experiences, acknowledging the range of points of view and opinions and the contribution made by the arts and artists to societies, cultures and times.
<b>Links</b> <b>EsseNTial Learnings:</b> In 1, Cr 1, Col 1, Col 4, Constructive Learner <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  , Studies of Asia,  , Learning Technology			

Learners demonstrating evidence of <b>Band 4</b>	Learners demonstrating evidence of <b>Band 5</b>	Learners demonstrating evidence of <b>Beyond Band 5</b>	<b>Strands and Links</b>
<b>Da 4.1</b> <b>Creating Arts Ideas</b> plan, choreograph and present dance works that develop ideas through movement; experiment with a variety of dance styles and forms.	<b>Da 5.1</b> <b>Creating Arts Ideas</b> plan, choreograph and experiment with a range of forms, issues and styles to create dance works that convey emotion, meaning and ideas to an audience.	<b>Da 5+.1</b> <b>Creating Arts Ideas</b> draw from a repertoire of styles and choreographic influences to create and present original and innovative ideas through dance.	<b>Creating Arts Ideas</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Con 1, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  ,  Studies of Asia
<b>Da 4.2</b> <b>Arts Skills and Processes</b> explore a range of dance styles and techniques to create dance works.	<b>Da 5.2</b> <b>Arts Skills and Processes</b> explore and select appropriate dance materials, techniques and conventions; experiment with the process of creating dance works.	<b>Da 5+.2</b> <b>Arts Skills and Processes</b> experiment with production elements, skills, processes, techniques and conventions when creating and performing original works.	<b>Arts Skills &amp; Processes</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Col 3, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  ,  Studies of Asia
<b>Da 4.3</b> <b>Arts Responses and Analysis</b> discuss varying views about dance performances and activities; use appropriate dance terminology to describe, analyse and express informed opinions.	<b>Da 5.3</b> <b>Arts Responses and Analysis</b> reflect and evaluate contrasting viewpoints and interpretations of dance; use relevant dance terminology to identify, analyse and interpret dance works.	<b>Da 5+.3</b> <b>Arts Responses and Analysis</b> reflect, interpret and review how complex ideas, issues and techniques are explored in dance works; use specialised language and terminology to justify opinions and evaluations.	<b>Arts Responses &amp; Analysis</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Col 3, Con 1, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  ,  Studies of Asia
<b>Da 4.4</b> <b>Arts in Context</b> identify, discuss and experiment with the characteristics of dance in particular societies, cultures and times; discuss the role of dance in society.	<b>Da 5.4</b> <b>Arts in Context</b> observe, analyse, discuss and experiment with historical and contemporary dance; discuss the influences of society, culture and time periods on performance works and artists.	<b>Da 5+.4</b> <b>Arts in Context</b> research, analyse and contrast dance from different cultural, historical and social settings; communicate contextual understandings in written and/or practical form.	<b>Arts in Context</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Con 1, Con 2, Con 3 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous,  ,  Studies of Asia

Strands and Links	Learners demonstrating evidence of Band 4	Learners demonstrating evidence of Band 5	Learners demonstrating evidence of Beyond Band 5
<b>Creating Arts Ideas</b> <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Indigenous, Studies of Asia	<b>Dr 4.1</b> <b>Creating Arts Ideas</b> create original works for performance using a variety of research, observation and experience influences.	<b>Dr 5.1</b> <b>Creating Arts Ideas</b> experiment with a diversity of performance concepts exploring the craft of acting and the actor/audience relationship.	<b>Dr 5+.1</b> <b>Creating Arts Ideas</b> research and develop the skills and techniques to create meaningful performance works for an audience.
<b>Arts Skills &amp; Processes</b> <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Col 3 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Indigenous, Studies of Asia	<b>Dr 4.2</b> <b>Arts Skills and Processes</b> explore the skills and techniques that apply to character development and production making.	<b>Dr 5.2</b> <b>Arts Skills and Processes</b> research and experiment with a variety of historical and contemporary production making influences.	<b>Dr 5+.2</b> <b>Arts Skills and Processes</b> refine appropriate terminology and apply production making skills and techniques to performance works of dramatic texts and original ideas.
<b>Arts Responses &amp; Analysis</b> <b>Links</b> <b>EsseNTial Learnings:</b> Con 1, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Indigenous, Studies of Asia	<b>Dr 4.3</b> <b>Arts Responses and Analysis</b> explore the use of drama terminology to describe, analyse and compare text and unscripted performance works.	<b>Dr 5.3</b> <b>Arts Responses and Analysis</b> compare, evaluate and analyse different interpretations of texts and performance works.	<b>Dr 5+.3</b> <b>Arts Responses and Analysis</b> apply research, drama terminology and analysis to justify opinions about dramatic texts and performance works.
<b>Arts in Context</b> <b>Links</b> <b>EsseNTial Learnings:</b> Cr 1, Con 1, Con 2, Con 3 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Indigenous, Studies of Asia	<b>Dr 4.4</b> <b>Arts in Context</b> explore, discuss and experiment with the key characteristics of dramatic works from different societies, cultures and times.	<b>Dr 5.4</b> <b>Arts in Context</b> analyse a range of historical and contemporary texts to understand the influence of the writer on artists and performance practice.	<b>Dr. 5+.4</b> <b>Arts in Context</b> conduct independent research, critically analyse and compare characteristics of drama from different cultural and historical settings and across art forms; communicate contextual understandings in written and/or practical form.

Learners demonstrating evidence of <b>Band 4</b>	Learners demonstrating evidence of <b>Band 5</b>	Learners demonstrating evidence of <b>Beyond Band 5</b>	<b>Strands and Links</b>
<b>Me 4.1</b> <b>Creating Arts Ideas</b> create media works that involve planning and experimentation with ideas, feelings and experience; present to a range of audiences.	<b>Me 5.1</b> <b>Creating Arts Ideas</b> create media works with a diversity of ideas and issues that purposefully convey intentions to an audience.	<b>Me 5+.1</b> <b>Creating Arts Ideas</b> create media works with a diversity of ideas and issues that reflect a selective process of interpretation, refinement of ideas and issues for a particular audience.	<b>Creating Arts Ideas</b> <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Indigenous, Studies of Asia, Learning Technology
<b>Me 4.2</b> <b>Arts Skills and Processes</b> investigate a range of materials, techniques, skills, processes, technologies, conventions and terminology within media art forms.	<b>Me 5.2</b> <b>Arts Skills and Processes</b> experiment with a wide range of materials, skills, techniques, processes, technologies and conventions, within relevant media art forms.	<b>Me 5+.2</b> <b>Arts Skills and Processes</b> select relevant methods for applying a range of materials, skills, techniques, processes, technologies and conventions to own specific media art forms.	<b>Arts Skills &amp; Processes</b> <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous, Studies of Asia, Learning Technology
<b>Me 4.3</b> <b>Arts Responses and Analysis</b> use media terminology to describe, analyse and express opinions; evaluate varying views about media works and activities.	<b>Me 5.3</b> <b>Arts Responses and Analysis</b> use relevant media terminology to identify, analyse and interpret experiences and artworks; reflect and discuss different points of view and interpretations.	<b>Me 5+.3</b> <b>Arts Responses and Analysis</b> draw from critical analysis, personal research and reviews to interpret and make meaning of media works; use specialised language to justify opinions about these works.	<b>Arts Responses &amp; Analysis</b> <b>Links</b> <b>EsseNTial Learnings:</b> Con 1, Con 2, Con 3 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Literacy, Numeracy, Indigenous, Studies of Asia, Learning Technology
<b>Me 4.4</b> <b>Arts in Context</b> discuss and evaluate the purpose and characteristics of media works that locate them in particular societies, cultures and times.	<b>Me 5.4</b> <b>Arts in Context</b> analyse a range of historical and contemporary media works to understand the influence of context on artists and arts practice.	<b>Me 5+.4</b> <b>Arts in Context</b> conduct independent research and critically analyse, compare and contrast artworks from different cultural and historical settings and across media forms; communicate contextual understandings.	<b>Arts in Context</b> <b>Links</b> <b>EsseNTial Learnings:</b> Cr 1, Con 1, Con 3 <b>Learning Areas:</b> Technology and Design, HPE, SOSE. <b>Perspectives:</b> Literacy, Indigenous, Studies of Asia, Learning Technology

Strands and Links	Learners demonstrating evidence of Band 4	Learners demonstrating evidence of Band 5	Learners demonstrating evidence of Beyond Band 5
<b>Creating Arts Ideas</b> <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Con 2 <b>Learning Areas:</b> HPE, Technology and Design, SOSE <b>Perspectives:</b> Numeracy, Indigenous, Literacy, Studies of Asia, Learning Technology	<b>Mu 4.1</b> <b>Creating Arts Ideas</b> plan and present musical works that involve experimentation with a range of ideas.	<b>Mu 5.1</b> <b>Creating Arts Ideas</b> plan, develop and present musical works that convey meaning through experimentation with a range of musical techniques.	<b>Mu 5+.1</b> <b>Creating Arts Ideas</b> draw from a variety of musical techniques to evaluate and refine musical works that express ideas and meaning to an audience.
<b>Arts Skills &amp; Processes</b> <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Con 2 <b>Learning Areas:</b> HPE, Technology and Design, SOSE <b>Perspectives:</b> Numeracy, Indigenous, Literacy, Studies of Asia, Learning Technology	<b>Mu 4.2</b> <b>Arts Skills and Processes</b> investigate a range of musical terms, skills, techniques, processes and technologies; apply these when planning, creating and presenting musical works.	<b>Mu 5.2</b> <b>Arts Skills and Processes</b> explore a range of musical terms, materials, skills, techniques, processes, technologies and conventions; select and apply appropriate elements when developing and presenting musical works.	<b>Mu 5+.2</b> <b>Arts Skills and Processes</b> explore a range of relevant musical terms, skills, techniques, processes and technologies and integrate when creating musical works.
<b>Arts Responses &amp; Analysis</b> <b>Links</b> <b>EsseNTial Learnings:</b> Con 1, Con 2 <b>Learning Areas:</b> HPE, Technology and Design, SOSE <b>Perspectives:</b> Numeracy, Indigenous, Literacy, Studies of Asia, Learning Technology	<b>Mu 4.3</b> <b>Arts Responses and Analysis</b> use musical terminology to identify, interpret and reflect different points of view and interpretations of musical works.	<b>Mu 5.3</b> <b>Arts Responses and Analysis</b> use relevant musical terminology to identify, interpret and reflect different points of view and interpretations of musical works.	<b>Mu 5+.3</b> <b>Arts Responses and Analysis</b> use specialised musical terminology to critically review, interpret and analyse musical works in order to support personal points of view.
<b>Arts in Context</b> <b>Links</b> <b>EsseNTial Learnings:</b> Con 1, Con 3 <b>Learning Areas:</b> HPE, Technology and Design, SOSE <b>Perspectives:</b> Numeracy, Indigenous, Literacy, Studies of Asia, Learning Technology	<b>Mu 4.4</b> <b>Arts in Context</b> identify and describe the ways in which music is made and used within particular societal, cultural and historical contexts.	<b>Mu 5.4</b> <b>Arts in Context</b> identify influences on music within particular societal, cultural and historical contexts and demonstrate an understanding of changes that have occurred.	<b>Mu 5+.4</b> <b>Arts in Context</b> research, analyse, compare and contrast musical works from different societies, cultures or historical settings; demonstrate how these influence music of today.

Learners demonstrating evidence of <b>Band 4</b>	Learners demonstrating evidence of <b>Band 5</b>	Learners demonstrating evidence of <b>Beyond Band 5</b>	<b>Strands and Links</b>
<b>VA 4.1</b> <b>Creating Arts Ideas</b> create artworks that involve planning and experimentation with ideas; present to a range of audiences.	<b>VA 5.1</b> <b>Creating Arts Ideas</b> experiment with a diversity of historic and contemporary ideas and forms to create artworks that purposefully convey intentions.	<b>VA 5+.1</b> <b>Creating Arts Ideas</b> draw from a repertoire of ideas and issues to create artworks that demonstrate a refinement of innovative thought.	<b>Creating Arts Ideas</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Numeracy, Indigenous, Literacy, Studies of Asia, Learning Technology
<b>VA 4.2</b> <b>Arts Skills and Processes</b> explore a selected range of materials, skills, techniques, processes, technologies and conventions; apply these when planning, creating and presenting artworks.	<b>VA 5.2</b> <b>Arts Skills and Processes</b> experiment with a range of materials, skills, techniques, processes, technologies, conventions and arts terms to determine the possibilities for application.	<b>VA 5+.2</b> <b>Arts Skills and Processes</b> manipulate a range of materials, skills, techniques, processes, technologies, conventions and arts terms for the most appropriate selection.	<b>Arts Skills &amp; Processes</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Creative Learner, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Numeracy, Indigenous, Literacy, Studies of Asia, Learning Technology
<b>VA 4.3</b> <b>Arts Responses and Analysis</b> use arts terminology to describe, analyse and express personal opinions and appreciate varying views about artworks.	<b>VA 5.3</b> <b>Arts Responses and Analysis</b> use relevant arts terminology to identify, analyse and interpret personal arts experiences and other artists' work; reflect and discuss different points of view and interpretations.	<b>VA 5+.3</b> <b>Arts Responses and Analysis</b> draw from critical analysis, personal research and reviews to interpret and make meaning of artworks; use specialised language to justify opinions.	<b>Arts Responses &amp; Analysis</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Col 1, Con 1, Con 2 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Numeracy, Indigenous, Literacy, Studies of Asia, Learning Technology
<b>VA 4.4</b> <b>Arts in Context</b> identify the purpose and characteristics of artworks that locate them in particular societies, cultures and times.	<b>VA 5.4</b> <b>Arts in Context</b> analyse a range of historical and contemporary artworks to understand the influence of context on artists and arts practice.	<b>VA 5+.4</b> <b>Arts in Context</b> conduct independent research and critically analyse, compare and contrast artworks from different cultural and historical settings and across arts forms.	<b>Arts in Context</b>  <b>Links</b> <b>EsseNTial Learnings:</b> Con 1, Con 3 <b>Learning Areas:</b> HPE, SOSE, Technology and Design <b>Perspectives:</b> Numeracy, Indigenous, Literacy, Studies of Asia, Learning Technology

## Creating Arts Ideas

### Links

**EsseNTial Learnings:**  
Cr 1

**Learning Areas:**  
HPE, SOSE,  
Technology and Design

**Perspectives:**  
Literacy,  
Numeracy,  
Indigenous,   
Studies of Asia,   
Learning Technology

### OUTCOMES

Learners demonstrating evidence of **Key Growth Point 1**

**CrA KGP1.1** attend to, anticipate, respond to, initiate interaction with and explore stimuli using their senses (auditory, visual, tactile and/or kinaesthetic).

### INDICATORS

Learners demonstrating evidence of **Key Growth Point 1** for example

- attend to vestibular stimuli
- explore environment, eg use voice for vibration echoes in new environment
- respond to a variety of sensory stimuli, eg smile, recoil hand, blow bubbles in water play, open mouth to touch of a cup on the lip, or sound of an electric toothbrush [**Con 1**] [**LT**]
- tolerate a variety of sensory stimuli, eg outing to local shopping centre, bush trip
- express likes and dislikes through body language, eg at mealtime turn head away to indicate dislike, smack lips for 'like' [**In 3**]
- move in response to stimuli, eg startle at loud noise and sudden movement, recoil hand from co-active assistance
- explore the environment through movement, eg mouth or feel objects, lift head, reach, kick, crawl to objects, tap, bang new objects like cup/spoon/kickboard/bag
- tolerate auditory stimuli, eg experience new sounds electric toothbrush, mouth organ, lawn mower, microwave bell
- respond to vibration, eg experience mouth games, tapping objects to teeth, banging games on a resonance board
- respond when music is played, eg attend to source, quieten, become animated
- explore visual/tactile stimuli, eg mouth stimuli, feel 3D designs - form of a cup, spoon, musical instrument, paint roller
- attend to media, eg TV, video, photos of familiar objects, photo of self, timetable, multimedia presentation [**LT**].

## Creating Arts Ideas

### OUTCOMES



Learners demonstrating evidence of **Key Growth Point 2**

**CrA KGP2.1** explore sensory experiences in their environment and express a variety of ideas through play.

### Links

**EsseNTial Learnings:**  
Cr 1, Con 1

**Learning Areas:**  
Refer to specific links listed below.

**Perspectives:**  
Literacy,  
Numeracy,  
Indigenous,   
Studies of Asia 

### INDICATORS

Learners demonstrating evidence of **Key Growth Point 2** for example

#### Dance [HPE-PA]

- respond to stimuli, eg make movements during arts activities like swaying, stamping, exploring objects and self
- move in different ways through imitation and imagination, eg move like a kangaroo
- respond appropriately to given dance expressions, eg dance slowly, shake all over.

#### Drama [HPE-PD]

- express feelings through deliberate movement, eg use of sign/gesture to indicate sick, hungry, tired; wave arms to indicate excitement **[HPE-PA]**
- recall events from their own lives as a basis for improvisation and storytelling, eg 'When gran got stung by a bee.' **[Lit-LS]**
- use objects in a variety of ways, pretending they are something else, eg block of wood as a telephone **[Num-SS]**
- participate in creative play activities, eg sand play, dress-ups.

#### Media [LT] [T&DPC]

- make statements about familiar images and photographs, eg 'This is a picture of my pet mouse.'
- identify media tools within their environment and some of their uses, eg a computer is used for typing
- identify different sounds and where they may have been recorded, eg at the beach, in the kitchen.

#### Music

- play and experiment with different musical instruments **[T&D-DPC]**
- explore different sounds and what they conjure, eg rainmakers, voice, use different body parts
- recite known rhymes and chants **[Lit-LS]**
- explore and express through movement to music and various stimuli, eg fast music - running activity, slow music - resting activity, stop/start music.

#### Visual Arts [T&D-DPC]

- experiment with different art mediums, eg draw, paint, model, print, construct
- use a variety of colours and shapes in arts experiences **[Num-SS]**
- talk about own artworks, eg explain what their painting is about **[Lit-LS]**.

## Creating Arts Ideas

### Links

**EsseNTial Learnings:**  
Cr 1, Con1

**Learning Areas:**  
Refer to specific links listed below.

**Perspectives:**

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia



### OUTCOMES

Learners demonstrating evidence of **Key Growth Point 3**

**CrA KGP3.1** use play, imagination and sensory experiences as the basis for sharing their ideas and feelings through self-expression.

### INDICATORS

Learners demonstrating evidence of **Key Growth Point 3** for example

#### Dance [HPE-PA] [LT]

- present dance movements in response to different emotions/experiences, eg anger, winning **[HPE-PD]**
- improvise, using movements of their choice based on stimuli, eg pictures, music, words
- explore and use the basic elements of dance, eg fast/slow, light/strong movements
- participate in traditional dancing **[ILC]**.

#### Drama [HPE-PD] [LT]

- act out a variety of roles in different play situations **[Col 3]**
- enact known stories using voice and body movements, eg *Billy Goats Gruff*, *Tikki Tikki Tembo* **[Lit-RV]**
- select objects in their environment to enhance their play and improvisations
- participate in creative activities in all forms of play, eg dramatise all or part of a story, poem, rhyme, song or movie through fantasy play.

#### Media [Lit] [T&D-DPC] [LT]

- share a story about the people, objects and places in a photograph
- use media tools during play sessions, eg a keyboard in an imaginary office
- match a range of sounds to their source.

#### Music

- play and experiment with different musical instruments to represent an idea, thing, feeling or action, eg thunder, green tree frogs, feeling scared, falling rain **[T&D-DPC]**
- experiment with sounds to suit feelings and situations, eg vocal or body percussion **[LT-P]**
- experiment with voice changes to create different moods and meaning while reciting rhymes and chants **[Lit-LS]**
- recognise their own clan songs **[ILC]**.

#### Visual Arts [T&D-DPC]

- use play and imagination as a stimulus for either drawing, painting, modelling etc
- choose different combinations of various shapes and colours to recreate real or imagined images and forms, eg collage from natural materials **[Num-SS]**
- communicate a story using a variety of mediums, eg drawing, pasting, printing **[LT-P]**
- use a range of tools and materials when exploring arts experiences, eg brushes, rollers, sponges, fabric, clay, ink **[LT-P]**
- draw, make or arrange familiar objects and images through play to form imaginary worlds, eg use wooden blocks to create a palace **[T&D-DPC]**
- identify the body designs painted on them **[ILC]**.

# Creating Arts Ideas

## OUTCOMES

Learners demonstrating evidence of **Band 1**

**CrA 1.1** use play, imagination and personal experience as the basis for making and sharing arts experiences.

## Links

### EsseNTial Learnings:

Creative Learner, Col 3, Con 1, Con 2

**Learning Areas:** Refer to specific links listed below.

### Perspectives:

Literacy, Numeracy, Indigenous, Studies of Asia, Learning Technology

## INDICATORS

Learners demonstrating evidence of **Band 1** for example

### Dance [HPE-PA]

- show feelings or emotions by moving in ways that reflect that feeling or emotion, eg an excited walk, a tired fall **[HPE-PD]**
- make short sequences linking body shapes and movement in response to music, poetry or stories
- make choices about how to use and organise dance elements in different ways, use different levels and repeated actions
- identify dances from traditional country **[ILC]**.

### Drama [HPE-PD]

- explore familiar ideas/feelings through make-believe situations, eg feelings if your pet was sick
- build upon known stories through improvisations, eg 'What happened after Cinderella got married?'
- explore different ways of using familiar objects as props during improvisations **[T&D-DPC]**
- work co-operatively to create a dramatisation of a well-known song or story and choose available objects as props.

### Media [T&D-DPC] [LT]

- create a story from own photographs or videos, eg from a recent family holiday in Indonesia
- use simple, familiar media tools for creative purposes, eg use a computer mouse to draw
- improvise sounds that indicate a mood or special effect that could accompany sounds eg, visuals, car noises, alarms.

### Music

- experiment with musical instruments when creating sound stories/scapes **[T&D-DPC]**
- create sounds to express a feeling or situation, eg a scream for terror
- recite chants and songs in a manner that creates a particular mood and/or meaning, eg sing/chant *Old Macdonald* in an angry voice **[Lit-LS]**
- identify songs from traditional country **[ILC]**.

### Visual Arts [T&D-DPC]

- use observations, experiences and imagination as stimuli when creating artworks, eg use dot painting techniques
- deliberately use combinations of colours to create different images, forms and effects, eg a crayon wash **[Num-SS]**
- create artworks that reflect a personal story or purpose, eg 'This is me at the hospital.'
- explain that traditional body paintings are determined by family, skin and clan groups **[ILC]**.

## Creating Arts Ideas

### Links

**EsSENTial Learnings:**  
Creative

Learner, Col 3,  
Con 1, Con 2,

**Learning Areas:**  
Refer to specific  
links listed  
below.

**Perspectives:**

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia,  
Learning  
Technology

### OUTCOMES


Learners demonstrating evidence of **Band 2**

**CrA 2.1** create and share artworks that reflect a range of ideas and feelings.


### INDICATORS

Learners demonstrating evidence of **Band 2** for example

#### Dance [HPE-PA]

- form ideas and feelings into a movement sequence, and share it with others **[HPE-PD]**
- create a sequence of group shapes or forms based on a theme, feeling or idea and present to peers **[Num-SS]**
- use a variety of movements that require specific skills and actions in dance, eg travel at different speeds, use specific body parts when moving, observe movements and then imitate movements of animals .

#### Drama [HPE-PD]

- explore familiar ideas and feelings through role play, eg going on a school excursion
- plan and perform short scripts for a particular purpose, eg attitudes on a health issue such as junk food
- explore different ways of using simple or improvised props, voice, costumes and setting to enhance ideas and feelings expressed through their drama **[T&D-DPC]**
- generate and present a dramatisation of a well-known experience, song or story incorporating props and costumes **[Lit-LS] [T&D-DPC]**
- enact known and given stories, ie 'Dreaming Stories' or contemporary lifestyles and issues .

#### Media [T&D-DPC]

- create an imaginary story based upon a personal photograph or media image
- incorporate media elements when creating artworks, eg use the computer to design borders
- use sounds and music effects that suggest mood or theme, eg a short section of a movie, music to suggest haste or impending danger **[HPE-PA]**
- explore an emotion or experience using movement, sound, role and/or visual art medium, and record the artwork, eg through video, photograph, audiotape, graphic notation **[HPE-PD]**.

#### Music

- select and combine sounds using a variety of instruments to create a short musical work, eg winning a race, a cyclone **[T&D-DPC]**
- devise a sequence of sound effects to accompany well-known stories, poetry and chants
- create vocal variations on known chants and songs, eg use a high/low voice, fast/slow tempo.

#### Visual Arts [T&D-DPC]

- create artworks in a variety of mediums based on imagination and own and others' experiences, eg make a model or collage of a favourite pet
- make and arrange different images, shapes and colours to make artworks that tell visual stories, eg cartoons, book and poem illustrations **[Num-SS]**
- create artworks that explore issues relating to self and/or the class, eg class rules, sun safe procedures, relationships to land **[Con 3] [HPE-HP] [SOSE-Soc]**.

## Creating Arts Ideas

### OUTCOMES

Learners demonstrating evidence of **Band 3**

**CrA 3.1** create artworks that involve a degree of experimentation with ideas, and present to a range of audiences.

### Links

#### EsseNTial Learnings:

Creative Learner, Col 3, Con 1, Con 2

**Learning Areas:** Refer to specific links listed below.


#### Perspectives:

Literacy, Numeracy, Studies of Asia, Indigenous, Learning Technology


### INDICATORS

Learners demonstrating evidence of **Band 3** for example


#### Dance [HPE-PA]

- form ideas and feelings into a movement sequence with a beginning/middle/end and present to an audience
- link movements to create short dances that explore given themes, ideas or feelings, eg explore the theme of flight through bird and insect movement patterns
- select, combine and demonstrate different types of movements, steps and patterns to create a dance performance
- experiment with Indigenous dance styles, reproducing those that are appropriate .

#### Drama [HPE-PD]

- use role play to develop a drama performance that explores issues and emotions of relevance to themselves, eg improvised skit about starting at a new school
- use stories, articles and documentary evidence as well as their own experience as the basis for improvising, creating and performing a play [SOSE-Soc]
- incorporate improvised props, voice, costumes and setting in dramatic presentations [T&D-DPC]
- create artwork/s to represent an idea, event or societal issue, eg role play travel situations in which there are cultural and language differences [Con 3]
- create a short drama performance focussing on reconciliation themes [SOSE-Soc] .

#### Media [T&D-DPC]

- devise captions and headlines to accompany photographs, pictures of class events, class newspaper or magazine articles [SOSE-Soc]
- combine images within media to create stereotypes, themes, meaning or feelings, eg use the images of a toothbrush and apple to convey dental health [HPE-HP]
- suggest sounds, lighting and/or settings to accompany or enhance story events
- develop a media product that challenges stereotypes about Indigenous people seen in a film, advertisement or newspaper report [Lit-RV] .

#### Music

- create music to capture the mood of a dance, story, poem or picture [T&D-DPC]
- combine vocal and instrumental sounds to compose and perform a musical piece [Lit-LS]
- devise and perform simple ostinato, harmonic and/or rhythmic accompaniments to known songs and instrumental works.

#### Visual Arts [T&D-DPC]



- incorporate a range of ideas and themes when creating original artworks
- use a variety of images, shapes, colours, style and techniques in creating original artworks [Num-SS]
- design and make artworks that explore social issues by using painting, drawing, cut-out magazine pictures and texts; display in the school environment, eg recycling, non-smoking [Con 3] [Con 4].

## Arts Skills and Processes

### Links

**EsseNTial Learnings:**  
Cr 1, Con 1

**Learning Areas:**  
HPE, Technology and Design

**Perspectives:**  
Literacy,  
Numeracy,  
Learning Technology,  
Indigenous,   
Studies of Asia 

### OUTCOMES

Learners demonstrating evidence of **Key Growth Point 1**

**SKP KGP1.1** attend to, anticipate, respond to, initiate interaction with and explore stimuli using their senses (auditory, visual, tactile and/or kinaesthetic).

### INDICATORS

Learners demonstrating evidence of **Key Growth Point 1** for example

- tolerate a variety of sensory stimuli, eg experience active learning in a 'little room' environment on a resonance board
- respond to multi-sensory media, eg turn head towards cassette player/TV program, become agitated or calm in response
- respond to a variety of stimuli, eg smile, turn head, tap tray, vocalise, pull back, push away, close eyes, open mouth
- explore movement, eg manipulate objects through movement, push things away, mouth objects, grasp and drop
- initiate movement, eg open mouth for a drink, lift arm for dressing, 'rock' in a hammock
- express enjoyment while moving, eg smile, vocalise, laugh, indicate 'more' by sign/gesture/verbal
- vocalise to make sound, eg babble, groan
- explore sound/vibration, eg experiment with voice - non-language sounds and sound patterns
- attend to musical/drama presentation, eg turn head towards source of music, eye focus on performer
- discriminate between different sources of sound, eg turn head from cassette music in classroom to kitchen area when blender starts up.

# Arts Skills and Processes

## OUTCOMES

Learners demonstrating evidence of **Key Growth Point 2**

**SkP KGP2.1** interact with a range of arts experiences through multi-sensory play.

## Links

**EsseNTial Learnings:**

Cr 1, Cr 2, Con 1

**Learning Areas:**

Refer to specific links listed below.

**Perspectives:**

Literacy,  
Numeracy

## INDICATORS

Learners demonstrating evidence of **Key Growth Point 2** for example

### Dance [Num-SS] [HPE-PA]

- move in personal and shared space
- demonstrate knowledge and use of body parts through movement, eg body awareness songs, *Simon Says*
- participate in dance games and activities, eg *Punchinello*, *Freeze* [Col 3].

### Drama [HPE-PD]

- participate in socio-dramatic play, eg home corner
- deliberately start a play or improvisation session
- role play familiar people and events, eg mum, dad, teacher, ceremonies, football [SOSE-Soc].

### Media [Lit-RV] [T&D-DPC] [LT]

- identify similar images, eg odd one out games
- explore different forms of media
- experiment with making some media production, eg record voices, take photographs
- use trial and error and some experimentation in producing artworks.

### Music

- listen to different musical works and musical instruments [Lit-RV]
- respond to basic music symbols, eg an x means to clap [Lit-RV]
- sing along with simple recorded songs.

### Visual Arts

#### [Num-SS] [T&D-DPC]

- recognise differences in size when creating artworks [Num-MDS]
- explore and experiment with a range of materials in creating artworks [LT-P]
- experiment with shape and form through manipulative play with clay/dough/plasticine, eg pinching, pulling, rolling, imprinting, joining techniques
- explore a variety of objects and materials, safely, through active play.

## Arts Skills and Processes

### Links

#### EsseNTial Learnings:

Cr 1, Cr 2, Con 1,

#### Learning Areas:

Refer to specific links listed below.

#### Perspectives:

Literacy,

Numeracy,

Indigenous,

Studies of Asia



### OUTCOMES

Learners demonstrating evidence of **Key Growth Point 3**

**SkP KGP3.1** explore basic arts materials, skills, processes and technologies through multi-sensory play.

### INDICATORS

Learners demonstrating evidence of **Key Growth Point 3** for example

#### Dance [Num-SS] [HPE-PA]

- move within different levels and at different speeds, eg high/low, fast/slow
- isolate parts of their bodies and initiate movement explorations from specific body parts, eg move wrists/hands to suggest waves
- participate in short, structured dance routines [Col 3].


#### Drama [HPE-PD]

- use props and costumes in socio-dramatic play and improvisations, eg dress up corner [T&D-DPC]
- use objects in a way other than for the purpose for which they were designed, eg use a block for a mobile phone, use pencils for chopsticks, use noodle sticks for drumsticks [Num-SS]
- show a beginning and ending in improvisation sessions
- explore a variety of roles during improvisations, eg a police officer, shopkeeper [Col 3] [Lit-RV] [SOSE-Soc].

#### Media [Lit-RV] [T&D-DPC] [LT]

- order a number of images to make a sequence [Num-NS]
- experiment with some media technologies, eg use a overhead projector to cast shadows, shapes and/or colours onto a screen [Num-SS]
- experiment when creating simple media productions by using drawings, different sounds and effects to tell about events and stories, eg record a radio advertisement [Cr 3].

#### Music

- invent signs and symbols to represent basic characteristics of sounds, eg draw a dot for short sound, line for long sound [Lit-W] [Num-NS] [T&D-DPC] [LT-P]
- participate in class singing activities
- imitate sounds to represent natural phenomena and animals .

#### Visual Arts [Num-SS] [T&D-DPC]

- experiment with size when creating artworks [Num-MDS]
- explore a range of materials to create different effects in artworks, eg when drawing use pencils, crayons, chalk, charcoal to create bright/dull colours, open/closed shapes, thick/thin/wavy/straight/broken lines
- make common and imaginary shapes/forms using materials, eg make a snake with clay.

# Arts Skills and Processes

## OUTCOMES

Learners demonstrating evidence of **Band 1**

**SKP 1.1** play and experiment with basic arts materials, skills, processes and technologies when engaging in and sharing arts experiences.

## Links

### Essential Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to identified links to specific elements listed below.

### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia



## INDICATORS

Learners demonstrating evidence of **Band 1** for example

### Dance [HPE-PA] [Num-SS]

- move at and between the three spatial levels of low/middle/high in dance activities, eg crawl, tiptoe
- use specific body parts to enhance dance moves, eg add a head nod
- learn several simple short dances, eg German Clap Dance, Bus Stop, local Indigenous dance **[Col 3]**.


### Drama [HPE-PD]

- use simple elements of drama in improvisations, eg role, situation, props **[T&D-DPC]**
- show distinct parts to improvisations
- explore the use of voice, posture and movement in role-play **[Lit-LS]**.

### Media [Lit-RV] [T&D-DPC] [LT]

- sequence photographic images to tell or retell stories/recount events, eg use photos of class dramatisation of a favourite book
- use basic media technologies with support and explore them in presentation methods, eg use digital camera for class photos, draw on overhead transparency and project images on a screen, create wayang kulit (Indonesian puppets) with screen and backlight
- design a media product that recalls a familiar event or tells a true/imaginary story, eg a poster advertising a fundraising event, a wanted poster for a fictional character **[Cr 3]**.

### Music

- recognise and describe sound characteristics of pitch (high/low, going up/down), duration (long/short, fast/slow), volume (loud/soft), and expressive words to describe other sound qualities (wobbly, smooth, rumbly, noisy, breathy) **[Col 1] [Lit-LS]**
- read and/or write graphic notation indicating high/low, loud/soft, short/long, eg a sound shape, a beat circle **[Lit-W]**
- sing songs, including rounds, with confidence and in natural voice as part of a class ensemble **[Col 3]**
- perform simple body percussive patterns eg, stomping, clapping, stick tapping .

### Visual Arts

#### [Num-SS] [T&D-DPC]

- apply features such as size and depth when creating artworks, eg draw a tree in the distance
- use a range of materials to create different effects in artworks, eg paint with sponges **[LT-P]**
- show evidence of a variety of common and imaginary shapes/forms in modelling artworks
- trial a variety of arts materials, skills, techniques and processes, in a safe manner, when creating artworks, eg brush size.

## Arts Skills and Processes

### Links

#### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

#### Learning Areas:

Refer to specific links listed below.

#### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia

### OUTCOMES

Learners demonstrating evidence of **Band 2**

**SkP 2.1** identify and experiment with a range of arts materials, skills, techniques, processes and technologies within each art form when creating and sharing artworks.

### INDICATORS

Learners demonstrating evidence of **Band 2** for example

#### Dance [Num-SS] [HPE-PA]

- use contrasting movements in dance, eg travel at different speeds using walking, galloping and turning
- adapt everyday movement using specific body parts, by increasing energy level or exaggeration of size, eg make giant steps around the classroom
- perform steps and movements from several short dances

#### Drama [HPE-PD]

- explore ways of using props, setting and mood in improvisations, eg dim lights [T&D-DPC]
- use beginning/middle/end to organise their improvisations
- demonstrate variations in voice, posture and movement during role play [Lit-LS]
- explore dramatic forms in Indigenous culture

#### Media [Lit-RV] [T&D-DPC] [LT]

- select a photograph or sequence from a production in which they were involved, explaining the circumstances under which it was made, eg what happened before and after
- use basic technologies independently in presentation methods
- make a media product by using several media elements, skills and techniques, eg produce an animation by using plasticine and flip cards.

#### Music

- identify some basic structures, themes and/or mood of musical styles, eg rock music has a strong beat [Lit-LS]
- create a simple graphic score for a thematic piece they have created, eg a cyclone [Lit-W] [LT-P]
- rehearse and perform songs, either solo or as part of a class ensemble, using a natural voice and with a degree of accuracy in pitch, rhythm, dynamics and phrasing [Col 3]
- identify the importance of music in Indigenous cultures

#### Visual Arts

#### [Num-SS] [T&D-DPC]

- scale up, enlarge, reduce and distort images using drawn grids or with computer assistance [LT-O]
- select and use different textural effects and surfaces in paint and/or collage by using thick/thin, wet/dry, opaque/transparent paint
- construct imaginary or known shapes in construction materials to demonstrate skills of joining, modelling and forming
- select appropriate (considering safe use/handling) materials, skills, technologies and processes when creating artworks.

# Arts Skills and Processes

## OUTCOMES


Learners demonstrating evidence of **Band 3**

- SkP 3.1** experiment with and apply a variety of arts materials, skills, techniques, processes, technologies and conventions within each art form when creating and presenting artworks.


## INDICATORS

Learners demonstrating evidence of **Band 3** for example

### Dance [Num-SS] [HPE-PA]

- travel in complex pathways, at different levels, eg spirals, create sequences of straight, curved and angular patterns
- perform complex combinations of movements that focus on particular parts of the body
- incorporate steps and movements to devise and present a dance routine
- experiment with a variety of Indigenous dance styles under direction of Indigenous dancers 

### Drama [HPE-PD]

- explore different ways of using simple or improvised props, settings and simple technical elements, eg use percussive sounds, voices and dim lighting to suggest mood in a drama activity **[T&D-DPC]**
- show structures, (eg introduction, exposition, climax and resolution) in shaping their drama performances
- use a range of vocal techniques/posture/movement that support the interpretation of a role within a drama **[Lit-LS]**
- explore the use of natural settings in Indigenous drama 

### Media [Lit-RV] [T&D-DPC] [LT]


- arrange a sequence of images or themes and explain the circumstances under which it was created, eg how and why it came to be in this order
- operate a variety of recording devices, eg microphones, still/digital/video cameras or tape recorders to record a story or a sequence of events
- select and combine various media elements and features by using a range of skills, techniques and processes.

### Music

- identify structure, theme and/or mood of known musical styles and perform on an instrument, eg play marching music on a recorder, create a Rap **[Lit-RV]**
- use simple graphic and traditional notation to record their own musical compositions **[Lit-W] [LT-P]**
- perform works, as a soloist or as part of a class ensemble, in different styles and with accuracy **[Col 3]**.

### Visual Arts

#### [Num-SS] [T&D-DPC]

- explore point of view and other visual clues of size, scale, overlap and perspective, light, shade and shadow through observations of close up, far away, underneath, above and below eye level, eg sketch still life, photography in the sunlight
- experiment with colour in painted/drawn/printed images to create lighting effects of moods, eg night-time
- experiment with joining, modelling and forming techniques to construct artworks, eg throw clay pots on a wheel
- select, organise and combine (considering safe use/handling) arts materials, techniques and processes to develop skills in making artworks, eg make a created prop for a drama piece **[Lit-RV]**
- explore various perspectives, eg Aboriginal x-ray art 

## Links



### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to identified links to specific elements listed below.

### Perspectives:

Literacy, Numeracy, Indigenous,  Studies of Asia 

# Arts Responses and Analysis

## Links

EsseNTial  
Learnings:  
Cr 1, Con 1

Learning Areas:  
HPE, Technology  
and Design

Perspectives:

Literacy,  
Numeracy,  
Learning  
Technology  
Indigenous,  
Studies of Asia

## OUTCOMES

Learners demonstrating evidence of **Key Growth Point 1**

**Res KGP1.1** attend to, anticipate, respond to, initiate interaction with and explore stimuli using their senses (auditory, visual, tactile and/or kinaesthetic).

## INDICATORS

Learners demonstrating evidence of **Key Growth Point 1** for example

- tolerate sensory experiences, eg movements, lifting in or out of chair
- respond to sensory experiences, eg grimace or turn head away during teeth brushing **[In 4]**
- tolerate sensory stimuli, eg calm, agitated, focus on objects
- respond to media presentation, eg respond in some form to TV transmission
- tolerate different media experiences, eg show physical agitation, turn head to TV, vocalise, laugh
- respond to stimuli through movement, eg kick, splash, bob in pool **[HPE-PA]**
- attend to and tolerate auditory stimuli, eg blender at morning tea, electric toothbrush, banging pots when cooking
- detect sound, eg turn head in direction of sound, voices, blender, TV
- express emotions and moods vocally, eg indicate 'hunger', want more at lunchtime - growls, smacks lips **[In 3] [In 4]**
- respond to visual stimuli, eg fixate on colour change of a fantasia lamp
- respond to tactile experience, eg change facial expression when hand is placed in lotion or starch mix
- demonstrate motor control in response to music, eg lift head and/or sit up to attend to music
- respond and attend to sensory experiences in their environment
- attend to dance, drama, media, music and visual artworks through interacting with their senses
- respond to media presentation, eg respond in some form to television transmission
- attend to musical/drama presentations, eg turn head towards source of music, eye focus on performer
- express likes/dislikes through body language, eg at mealtime, turn head away to indicate dislike, smack lips for 'like' **[In 3]**
- explore the environment through movement, eg mouth or feel objects, lift head, reach, kick, crawl to objects, tap/bang new objects like cup, spoon, kickboard, bag
- tolerate a variety of multi-sensory stimuli, eg outing to the local cinema
- attend to media, eg television, video, photos of familiar objects, photo of self, timetable
- explore a number of different environments, eg the park, shopping centre
- attend and respond to (by showing enjoyment or dislike) visiting performers
- experience a range of arts materials, objects, styles and forms, eg a painting, sculpture, collage, different sized paintbrushes, pieces of cloth.

# Arts Responses and Analysis

## OUTCOMES

Learners demonstrating evidence of **Key Growth Point 2**

**Res KGP2.1** develop an awareness of artworks and arts activities in their immediate environment and respond to artworks and/or arts experiences through multi-sensory play.



## Links

**EsseNTial Learnings:**

In 1, Cr 1, Col 1, Con 1

**Learning Areas:**  
Refer to specific links listed below.

**Perspectives:**

Literacy,  
Indigenous,   
Studies of Asia 

## INDICATORS

Learners demonstrating evidence of **Key Growth Point 2** for example

### Dance [HPE-PA]

- respond to words and sounds through movement, eg stomp around the room
- view, name and respond to a dance performance **[Lit-RV]**
- participate in a range of movement activities including copying a simple action or movement
- talk about when and why they dance **[Lit-LS]**.

### Drama [HPE-PD]

- respond to suggested drama activities, eg 'Make yourself into a tall shape.' 'Make the sound of a mozzie.'
- participate, show enjoyment and enthusiasm in and talk about dramatic activities **[Lit-LS]**
- watch and respond to dramatic performances, eg an assembly item **[Lit-RV]**
- act out dramatic activity in their home lives, eg playing house, cooking **[In 6]**.

### Media [Lit-RV] [T&D-DPC] [LT]

- use and interact with media products in classroom, eg look at old newspapers, sort photographs, cut and paste magazines, talk about pictures and photographs taken from media texts
- identify and refer to a popular/ common television advertisement or familiar characters
- identify different sources of arts in everyday life, eg TV, music, cartoons, film, video, radio
- share their own experiences of artworks, eg bring photo/video to school to share **[Lit-LS]**.

### Music

- respond to the language of music, eg clap hands slowly/loudly
- listen and respond to a variety of different musical features, eg fast/ slow music, and indicate a preference for a particular piece of music
- attend a musical performance in their community or school
- identify sources of music in their everyday lives, eg radio, CD player, television **[T&D-DPC]**.

### Visual Arts

**[Num-SS] [SOSE-Env] [T&D-DPC]**

- indicate preference for materials while making artworks, eg choose certain collage materials
- interact with and explore visual artworks, eg feel a textural painting, 3D sculpture, smell an oil painting **[Num-SS]**
- view and talk about a range of different visual artworks from their home or school, eg an Aboriginal dot painting, Balinese batik material **[Lit-LS] [Lit-RV] [LT-R]**
- interact with visiting artistic presenters, eg join presenter in hand printing for an Aboriginal mural **[Lit-LS]**.

## Arts Responses and Analysis

### Links

#### EsseNTial Learnings:

In 1, Cr 1, Col 1, Con 1

#### Learning Areas:

Refer to specific links listed below.

#### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia



### OUTCOMES

Learners demonstrating evidence of **Key Growth Point 3**

**Res KGP3.1** use basic arts language to make simple personal responses to artworks and/or arts experiences in own life and in the immediate community.

### INDICATORS

Learners demonstrating evidence of **Key Growth Point 3** for example

#### Dance [HPE-PA]

- use movement words to talk about own and others' dances and try to imitate some of them, eg 'We stomped.', 'They crept.' **[Lit-LS]**
- view a dance performance and talk about the movement, costumes, props and themes specific to that performance **[Lit-RV] [T&D-DPC]**
- move to music using a variety of props from the environment and community, eg Chinese fans, silk scarves, clap sticks **[Cr 1]**
- talk about where and why people dance, eg celebrating a wedding, at the disco, ceremonial purposes **[Lit-LS] [HPE-PD]**.

#### Drama [HPE-PD]

- use dramatic movements to convey specific meaning, eg gestures, facial expressions
- talk about own and others' dramatic actions and performances **[Lit-LS]**
- identify some of the ways the arts are used in everyday and family life, eg storytelling around the campfire, watching actors on a soap opera
- identify their own drama experiences in the community, such as performances they have taken part in or seen, and express likes/dislikes, eg 'My family goes to the Jabiru Wind Festival.', choose favourite character **[SOSE-Env]**.

#### Media [Lit-RV] [T&D-DPC] [LT]

- select and talk about pictures and photographs in a variety of media texts
- identify products in their home and community that are advertised in the media and describe their reactions or feelings eg television, film, radio and print **[HPE-PD]**
- identify characters, situations and settings in a film, video or television program
- identify and talk about the types of media available in their lives including how media is presented in the community **[SOSE-Soc]**.

#### Music

- use some music language when responding to music, 'That music is loud.' **[Col 4]**
- respond to musical elements and features within a piece of music, eg wave hands in air for high sounds
- listen to a range of music, identify different styles and indicate a preference for a particular style **[LT-P]**
- identify and describe when a song or instrumental work would most appropriately be performed, eg lullaby, National Anthem **[LT-R]**
- identify and respond to musical performances and events in their community, eg 'I like going to the Darwin Festival' **[HPE-PD]**.

#### Visual Arts

**[Num-SS] [SOSE-Env] [T&D-DPC]**

- make choices from a range of art materials and tools **[LT-P]**
- look at a range of pictures/paintings and talk about similarities/differences **[Lit-RV]**
- recognise, engage with and respond to art and design in their immediate environment, eg visit and comment on a mural on school wall, mosaic path in local park
- share observations/feelings relating to creative play activities/artworks and arts experiences **[HPE-PD]**
- share with others the process of making their artworks, eg 'First I drew with crayon and then painted over it with dye'
- create artworks to be presented in a community event, eg enter individual collages in the community show **[Cr 1]**.

# Arts Responses and Analysis

## OUTCOMES

Learners demonstrating evidence of **Band 1**

- Res 1.1** use arts language to describe features and elements of artworks and/or arts experiences, understanding that responses may differ; and explain how the arts are used for a range of different purposes in their life and the community.

## INDICATORS

Learners demonstrating evidence of **Band 1** for example

### Dance [HPE-PA]

- look at and participate in a dance (or movement sequence), select their favourite parts and give reasons for choice **[Lit-LS]**
- view a performance, interpret and imitate creation using the same style, eg move like the performers in 'Cats' after viewing excerpts of the video **[Lit-RV]**
- draw or write about a favourite part of a dance, identifying others' points of view **[Lit-W]**
- recognise some cultural dances based on features such as costumes or props, and engage with styles and movements from different cultural dances in the local community, eg Australian Bush Dance, Greek Folk Dance, Balinese Welcome Dance, Indigenous ceremonial dances
- discuss why people dance in own and others' cultures, eg 'In Aboriginal and Polish communities, dance is a form of kinship and telling stories'.

### Drama [HPE-PD]

- attend and share personal responses about dramatic presentations and activities, including reasons for preferences, eg 'I liked the clown because...'
- identify and acknowledge individual interpretations of a given dramatic activity, including those from family and community life, eg improvised trip to the zoo - some will be animals, some will be people visiting
- identify and respond to drama in their community, eg travelling theatre-for-schools programs, storytelling or community theatre **[Lit-RV]**
- talk about the ways drama is made and used for a variety of purposes in the local community, eg television, advertising, theatre, share information.

### Media [Lit-RV] [T&D-DPC] [LT]

- classify pictures or photographs in a variety of media texts according to theme, eg junk food advertisements, pictures of mammals
- introduce a section of video, comic, magazine, TV program or computer game, giving reasons for choice
- identify features of a variety of television genres (eg cartoons, comedy, news) and describe how the features of media productions define type, eg darkness and slow, low music for scary
- describe types of media they use for entertainment, information, education and pleasure and how it effects their daily lives.

### Music

- use appropriate musical language when describing a piece of music, eg that music has a strong beat
- discuss features of music that depict its mood, eg soft singing for lullabies
- talk about different styles of music and indicate a preference for one, eg rock, jazz, classical
- describe the ideas and feelings experienced in the process of individual and group music activities, eg 'I had fun making sounds with the water in the bottles.' **[Lit-LS] [HPE-PD]**
- listen to a range of songs and instrumental music and link characteristics with a particular culture, eg Aboriginal music, Indonesian gamelan, Scottish bagpipe
- identify and describe specific musical performances they have attended in their community or cultural circle, eg 'My family goes to Greek Glenti every year.'
- discuss the ways music is made and used for a range of purposes and places in which it influences their lives, eg advertising jingles encourage purchase **[T&D-DPC]**.

## Links

### EsseNTial Learnings:

In 1, Cr 1, Col 1, Con 1

**Learning Areas:**  
Refer to specific links listed below.

### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia



### Visual Arts [Num-SS] [SOSE-Env] [T&D-DPC]

- talk about a preferred art material or tool and explain why it was chosen **[Lit-LS]**
- look at a variety of pictures/paintings, discuss use of shape, form, line, colour and pattern and give reasons for opinions and comments **[Lit-RV] [LT-P]**
- participate in, attend and respond to artworks on display in the school environment or a community event, eg 'I liked the library mural because it reminds me of holidays.'
- talk about the spaces they live in and the things they wear/use having been designed and made by artists, architects, craft artists and designers
- discuss different forms of art and the different purposes and functions for which they are made.

# Arts Responses and Analysis

## Links

### EsseNTial Learnings:

In 1, Cr 1, Col 1, Col 4, Con 1

**Learning Areas:**  
Refer to specific links listed below.

### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia

## OUTCOMES

Learners demonstrating evidence of **Band 2**

**Res 2.1** use arts language to discuss specific features and elements of the arts and artworks in the community, acknowledging the range of individual responses and including arts from other cultures or times.

## INDICATORS

Learners demonstrating evidence of **Band 2** for example

### Dance

#### [HPE-PA] [T&D-DPC]

- talk about use of shapes, movements, spatial configurations, costumes and scenery in a dance **[Lit-LS] [Num-SS]**
- study a performance, video or photograph of dances, including cultural dances, identifying key features, eg use of repetition, exaggeration, costumes, patterns, groupings **[Lit-RV] [Num-NS]**
- identify influences on what and how they dance and the types of dance they like, eg family, friends, culture.

### Drama [HPE-PD]

- identify the value and purpose of presenting dramatic action in a particular way, eg use an angry voice when acting out an argument **[Lit-LS]**
- share personal observations, describing what they enjoyed in drama (viewed or personal participation) giving reasons for their responses, eg 'I like doing skits because I get to dress up.' **[Lit-LS]**
- describe their own and others' drama experiences and interpretations focusing on skills/techniques/processes, eg use terms such as role, mood, prop.

### Media [Lit-LS] [T&D-DPC]

- discuss key features of drama activities and performances from own or others cultures/traditions, in traditional, contemporary and everyday life **[Lit-RV] [LT]**
- discuss what is suggested or implied by a particular picture or photograph in media text
- describe the features of a favourite video, comic, magazine, television program or computer game, giving opinions as to why they like it
- examine and discuss how the features and characteristics of media productions define theme or category, eg dark lighting for horror, enlarged facial features for cartoon characters
- identify the media products they use for entertainment, information, education and pleasure, considering the range of ways these can be used
- discuss where and when media products from other cultures are experienced in Australia, eg Japanese manga cartoons **[SOSE-Soc]**
- research websites containing information about Indigenous people in arts

### Music

- use appropriate musical language when describing and creating musical pieces or performances
- identify, distinguish and talk about features of musical styles, including cultural/social groups, explaining how these features define that style and identify personal like and dislikes
- recognise some of the purpose, history and/or traditions behind musical performances within their community or culture
- use a distinctive feature of music from another time or place as a starting point for their own creative work, eg make up and play own version of an Indian Tala
- explore contemporary Indigenous music as a bringing together of different cultural sounds, eg Gospel, Country, Reggae, Rap

### Visual Arts

#### [Num-SS] [SOSE-Env] [T&D-DPC]

- make deliberate choices to use particular art materials or tools to create a desired effect **[LT-P]**
- use simple arts language to share why they prefer a particular artwork, eg from a class display, reproductions of famous artworks or objects bought from home **[Lit-LS]**
- identify purposes for which artworks are made and used in the community, eg to beautify the environment
- participate in community and cultural arts projects/festivals/events
- discuss significant features used in artworks from own and other cultures
- compare artworks, focusing on how lines, shapes, colours and forms look within the culture and talk about their purpose, eg Aboriginal bark paintings, Indonesian wayang golek (Indonesian puppets).

# Arts Responses and Analysis

## OUTCOMES

Learners demonstrating evidence of **Band 3**

- Res 3.1** use arts terminology to reflect on features and elements of artworks and/or experiences, acknowledging the range of points of view and opinions and the contribution made by the arts and artists to societies, cultures and times.

## INDICATORS

Learners demonstrating evidence of **Band 3** for example

### Dance [HPE-PA] [T&D-DPC]

- use arts terminology to describe similarities and differences between dances, focusing on spatial organisation, rhythm and mood [Lit-LS]
- contribute to a group discussion about the use of space/time/energy in their own dancing, and that of peers or other' performances
- create a dance routine based upon a known cultural dance, eg dance in the style of...
- describe characteristics of music, costumes, formations, use of energy, space and movements that may identify a dance to a specific time, place or culture/tradition, eg outline the features of dance in Han celebrations in China, traditional Irish dancing, Greek dancing, different Indigenous dance traditions.

### Drama [HPE-PD]

- discuss dramatic activities, expressing their observations, opinions, constructive criticisms and feelings using appropriate terminology, eg dramatic tension and pace, theme
- focus on skills, techniques and processes when interpreting own and others' drama experiences, and use as a basis for future performances [Lit-LS] [T&D-DPC]
- identify and talk about features of drama in contemporary and everyday life and relate to own experience, eg television soap operas [HPE-PD]
- investigate and identify features of drama in another culture, including drama traditions in Australia, and use these features in their own drama, eg the Aboriginal storytelling tradition.

### Media [Lit-RV] [SOSE-Soc] [T&D-DPC] [LT]

- describe how a media image evokes a particular mood or suggests a theme, eg use of colour, framing, pictures of dirt roads suggests the country
- use media terminology when examining and discussing different types of films, publications, TV and radio programs, eg animated and non-animated films, newspapers and magazines
- explain, with reference to music, images and content, why they prefer a particular music video, television program or video clip to another
- identify and discuss the power of artworks to provide information about people and their lives, eg discuss photographs of contemporary families in Vietnam and Australia [LT-R]
- examine the influence that developments in technology have had on the availability and impact of media
- speculate about what Australian television shows tell overseas viewers about Australia and Australians
- explore ways Indigenous people are represented in the media

### Music

- use some detailed musical language in describing musical pieces
- describe how musical elements are used to create mood, tension or feeling and the obvious features that help shape a musical work, eg repetition, form, gradual and sudden changes in dynamics/texture
- recognise the significance of musicians and their music in place and time, eg the influence of pop and techno music in the nineties
- explain the purpose, history and/or traditions behind specific musical performances within their community or culture
- identify aurally the works/performances of some well-known musicians and broadly classify their musical style
- compare different musical styles, share personal opinions and give supporting reasons.

## Links

### EsseNTial Learnings:

In 1, Cr 1, Col 1, Col 4, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia



### Visual Arts [Num-SS] [SOSE-Env] [T&D-DPC]

- explain the method behind the effect created by a particular art material or tool and why they chose to use it
- examine artworks of a similar theme, (eg landscape paintings, portrait paintings) and compare shapes, forms, lines, colour families, patterns and textures [Lit-RV] [LT-R]
- view a range of artists' works and compare similarities/differences in style, technique and mood [LT-R]
- identify and describe, using appropriate arts terminology, the use of elements, principles and expressive qualities of own and others' artworks
- discuss the influence of social and cultural factors upon the value, function and design of artworks made/ designed in Australia, eg modern art, Aboriginal art
- design and create artworks reflecting current cultural and community events or issues, eg design a reconciliation poster [LT-P].

# Dance

## Links

### EsseNTial Learnings:

Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia

## OUTCOMES

Learners demonstrating evidence of **Band 4**

### Da 4.1 Creating Arts Ideas

plan, choreograph and present dance works that develop ideas through movement; experiment with a variety of dance styles and forms

### Da 4.2 Arts Skills and Processes

explore a range of dance styles and techniques to create dance works

### Da 4.3 Arts Responses and Analysis

discuss varying views about dance performances and activities; use appropriate dance terminology to describe, analyse and express informed opinions

### Da 4.4 Arts in Context

identify, discuss and experiment with the characteristics of dance in particular societies, cultures and times; discuss the role of dance in society.

## INDICATORS

Learners demonstrating evidence of **Band 4** for example

### Creating Arts Ideas [Creative Learner] [HPE-PA]

- create a short dance sequence based on an abstract theme, eg geometric shapes to explore the element of space
- explore a range of different ways to express the same idea through a movement sequence, eg a dance to celebrate the wet season
- create a video clip dance sequence, (eg MTV, Rage) based on a mood or theme, eg joy, anger, sadness, a party, a sporting event [LT-P]
- develop sketches, that identify parts or progressions of movement, to plan dance sequences [LT-R].

### Arts Skills and Processes

#### [Creative Learner] [Col 3] [HPE-PA]

- create, recall and repeat a short dance sequence demonstrating combinations of energy, eg strong jumps, light running, swinging movements
- make a movement pattern, notate and teach it to other members of a small group
- explore story-telling techniques in movement
- recall and repeat movement phrases to develop movement memory and skills
- use a movement motif in developed sequences, eg circling, rotating, jumping
- demonstrate safe dance practices through an awareness of space, movement and materials
- refine presentations by trialing design principles and considering intended audience.

### Arts Responses and Analysis [Col 3] [SOSE-Soc] [T&D-Cri]

- describe similarities and differences between two dances from different times or places, focusing on spatial organisation, rhythm and mood [Num-SM]
- discuss and provide feedback on the performance pieces of peers
- discuss the ways choreographers develop ideas and express feelings through dance
- describe how choice of movement expresses ideas or feelings in a dance
- record own development, progress, or difficulties through a dance journal [LT-P].

### Arts in Context [Con 3] [SOSE-Soc] [LT]

- draw a timeline showing the major cultural periods and dominant styles of dance in one or more countries [Num-SM]
- examine how dances can be ceremonial celebrations for a particular life event in a community and how they have specific characteristics related to that event, eg corroboree being the final outcome of a sequence of community ceremonial celebrations
- examine the varying conventions used within a range of contexts, eg the different dance styles used in European and Middle Eastern wedding ceremonies
- examine the different roles of men and women in dance from a particular culture, cultural period, country or ritual.

# Dance

## OUTCOMES

Learners demonstrating evidence of **Band 5**

### Da 5.1 Creating Arts Ideas

plan, choreograph and experiment with a range of forms, issues and styles to create dance works that convey emotion, meaning and ideas to an audience

### Da 5.2 Arts Skills and Processes

explore and select appropriate dance materials, techniques and conventions; experiment with the process of creating dance works

### Da 5.3 Arts Responses and Analysis

reflect and evaluate contrasting viewpoints and interpretations of dance; use relevant dance terminology to identify, analyse and interpret dance works

### Da 5.4 Arts in Context

observe, analyse, discuss and experiment with historical and contemporary dance; discuss the influences of society, culture and time periods on performance works and artists.

## Links

**EsseNTial Learnings:**

Con 1, Con 2

**Learning Areas:**

Refer to specific links listed below.

**Perspectives:**

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia



## INDICATORS

Learners demonstrating evidence of **Band 5** for example

### Creating Arts Ideas

**[Creative Learner] [HPE-PA] [SOSE-Soc]**

- make movement collages exploring the dynamics of relationships
- research and reconstruct a movement sequence from a different time or place, eg an African dance, a court dance from France
- choreograph a group piece incorporating an established style of dance, eg an original dance using a hip-hop style
- create a dance from improvisation exploring the use of levels and space.

### Arts Skills and Processes

**[Creative Learner] [Col 3] [HPE-PA]**

- take sequences of dance movements and develop them into an original dance
- use elements and techniques from a variety of dance styles, eg tap, jazz, contemporary, ballet **[SOSE-Soc]**
- experiment with the manipulation of time/space/shape and dynamics in group devised choreography **[Num-SM]**
- explore giving and sharing weight with consideration to the safety of partners.

### Arts Responses and Analysis [Col 3] [SOSE-Soc] [T&D-Cri]

- identify the features of dances in various dance styles, and give reasons for preferences
- examine the ways a choreographer translates ideas and feelings through dance, and articulate features using appropriate terminology **[Num-SM]**
- debate how different dances approach the same issue, eg gender stereotypes, relationships, street gangs
- show awareness and recognition of the aesthetic functions of repetition and contrast (tension and release) in providing unity in a particular dance and its associated music **[Num-N]**.

### Arts in Context [Con3] [SOSE-Soc] [LT]

- show how social, cultural and historical context influences the nature of dance, the form, the selection of movements and where they are performed, eg view a video of 'Swan Lake' and discuss the ways in which this interpretation of a story reflects the choreographers view of the world **[Lit-RV]**
- compare two dances of ritual significance from different cultures and discuss their social importance, eg Balinese 'Barong' (storytelling dance good versus evil) with 'Fawn Tian' (Thai Candle Dance)
- choreograph an original piece that explores a traditional dance through contemporary movement, eg a contemporary dance performance of *Don Quixote*
- identify and discuss the contextual influences of own performances.

# Dance

## Links

**EsseNTial Learnings:**

Con 1, Con 2

**Learning Areas:**

Refer to specific links listed below.

**Perspectives:**

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia

## OUTCOMES

Learners demonstrating evidence of **Beyond Band 5**

### Da 5+.1 Creating Arts Ideas

draw from a repertoire of styles and choreographic influences to create and present original and innovative ideas through dance

### Da 5+.2 Arts Skills and Processes

experiment with production elements, skills, processes, techniques and conventions when creating and performing original works

### Da 5+.3 Arts Responses and Analysis

reflect, interpret and review how complex ideas, issues and techniques are explored in dance works; use specialised language and terminology to justify opinions and evaluations

### Da 5+.4 Arts in Context

research, analyse and contrast dance from different cultural, historical and social settings; communicate contextual understandings in written and/or practical form.

## INDICATORS

Learners demonstrating evidence of **Beyond Band 5** for example

### Creating Arts Ideas

[Creative Learner] [HPE-PA] [SOSE-Soc]

- choreograph and present original performances that reflect a clear understanding of a range of traditional and contemporary dance techniques, eg use a range of steps and body images from a variety of genres to convey a defined theme
- select and use specific dance elements, styles, forms and techniques to convey social and cultural ideas or specific intentions
- choreograph and present a dance sequence with an understanding of how humour, pathos and personal views can be conveyed through movement [T&D-Pr]
- demonstrate confidence and expertise in individual performance and group work [In 2].

### Arts Skills and Process [Creative Learner] [HPE-PA]

- demonstrate confidence with the manipulation of time, shape and dynamics [Num-SM]
- use a variety of materials as stimulus for dance and performance ideas, eg use literature, visual arts or environmental issues as a basis for performance [SOSE-Soc] [LT-P]
- recognise and demonstrate physical and expressive qualities when performing in various genres
- plan, develop and safely use production elements for original dance works, eg costumes, sets, lighting, sound [LT-P]
- discuss and analyse the influence of new technologies and social attitudes, eg examine how a change in Australian attitudes towards immigration has impacted on dance in contemporary society [LT-S]
- notate and storyboard dance for filming.

### Arts Responses and Analysis

[SOSE-Soc] [T&D-Cri]

- interpret and analyse a variety of dance critiques as a basis for independent thought
- discuss and analyse the influence of new technologies and social attitudes, eg examine how Aboriginal Australia has been portrayed through dance since 1970 [LT-S]
- question and develop an understanding of the relationship between performer and audience
- identify and utilise a broad spectrum of symbols, values and images used in dance.

### Arts in Context [Con 3] [SOSE-Soc] [LT]

- compare and contrast dance forms demonstrating a clear understanding of context, influence and meaning
- analyse the influence of particular contexts, movements or individuals to the development of dance, eg discuss the influence of Martha Graham or Bangara Dance Company
- compare the influence of cultural and social groups to modern dance movements, attitudes and subject matter, eg explore the influence that sexism has had on the modern dance world
- analyse the values systems influencing the performance of dance in a variety of cultures.

# Drama

## OUTCOMES

Learners demonstrating evidence of **Band 4**

### Dr 4.1 Creating Arts Ideas

create original works for performance using a variety of research, observation and experience influences

### Dr 4.2 Arts Skills and Processes

explore the skills and techniques that apply to character development and production making

### Dr 4.3 Arts Responses and Analysis

explore the use of drama terminology to describe, analyse and compare text and unscripted performance works

### Dr 4.4 Arts in Context

explore, discuss and experiment with the key characteristics of dramatic works from different societies, cultures and times.

## Links

**EsseNTial Learnings:**

Con 1, Con 2

**Learning Areas:**

Refer to specific links listed below.

**Perspectives:**

Literacy,

Indigenous,

Studies of Asia



## INDICATORS

Learners demonstrating evidence of **Band 4** for example

### Creating Arts Ideas

**[Creative Learner] [SOSE-Soc]**

- role play common stereotypes or well-known people in a range of contexts
- experiment with the construction of scripts and impromptu performances to convey original ideas
- experiment with the use of props, masks and puppets, demonstrating an understanding of how they can be used as representative symbols **[T&D-Pr]**
- explore dramatic forms as starting points for play-building, eg dance, drama, ritual, mask and mime.

### Arts Skills and Processes

**[Creative Learner] [HPE-PD]**


- use body, shape, space, effort and time in realising drama, eg suggest the character of a happy-go-lucky person through posture and lightness of movement **[HPE-PA]**
- explore social and cultural themes and elements of literature in the development of group devised dramas, eg poetry, music
- experiment with focus and staging using basic stage lighting
- explore a play script, read it aloud and discuss the stage directions and the ways in which they can be interpreted **[T&D-Cri]**
- demonstrate safe drama practices through an awareness of space, movement and materials
- construct artworks for a specific celebration, eg a mask and accompanying costume for a street parade.

### Arts Responses and Analysis

**[SOSE-Soc] [T&D-Cri] [LT]**

- use appropriate terminology to evaluate their own and others' drama, providing interpretations of the work, use of space and dramatic action
- write a review of a comic film focusing on all production elements
- evaluate formal presentations and account for varying responses to the work
- identify various techniques and explain personal preferences towards performance styles **[In 1]**
- record own development, progress, or difficulties through a drama journal **[Lit-W]**.

### Arts in Context [Cr 1] [SOSE-Soc] [LT]

- identify and contrast some of the purposes of drama in present and past contexts, eg in medieval times drama sought to teach moral lessons in contrast to some drama as pure entertainment in our own times
- explore how historical events are used within dramatic presentations, eg the tragedies of William Shakespeare used to relate and apply events already historical in his times
- examine how a common or similar story may be told through varying dramatic contexts, eg compare *Romeo and Juliet* to *West Side Story*
- devise a group performance demonstrating a clear understanding of the characteristics of a performance style **[Col 3]**
- explore dramatic forms of dance, drama, ritual, mask, mime in Indigenous cultures .

# Drama

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy, Indigenous, Studies of Asia

## OUTCOMES

Learners demonstrating evidence of **Band 5**

### Dr 5.1 Creating Arts Ideas

experiment with a diversity of performance concepts, exploring the craft of acting and the actor/audience relationship

### Dr 5.2 Arts Skills and Processes

research and experiment with a variety of historical and contemporary production making influences

### Dr 5.3 Arts Responses and Analysis

compare, evaluate and analyse different interpretations of texts and performance works

### Dr 5.4 Arts in Context

analyse a range of historical and contemporary texts to understand the influence of the writer on artists and performance practice.

## INDICATORS

Learners demonstrating evidence of **Band 5** for example

### Creating Arts Ideas [Cr 3] [SOSE-Soc]

- devise own drama using known forms, structures, conventions and traditions, eg use exaggeration, physical humour and masks to make a comic commentary on contemporary life [LT-P]
- explore dramatic texts from different social/cultural groups as a stimulus for own drama [Con 3]
- research, discuss and then role play impersonations of public figures such as pop stars or politicians [LT-R]
- experiment with acting techniques and explore different ways to affect an audience.

### Arts Skills and Processes [Cr 3] [CoI 3] [HPE-PD]

- link sequences of improvisations to make effective group-devised dramas
- use voice, gesture and movement skills from different styles or forms in an appropriate and safe manner, eg interpret melodramatic scripts by using exaggerated voice, emotion and gesture
- analyse dramatic texts/scripts to explore the internal/external aspects of the character and dramatic action
- incorporate the technical production of performance-making to create a group-devised piece from a self-scripted work [T&D-Pr] [LT-P].

### Arts Responses and Analysis

[SOSE-Soc] [T&D-Cri] [LT]

- use terminology to describe and support their observations about their own drama and that of others, eg the use of a single spotlight to isolate a lonely character, the ability of an actor to yield analyse and contrast different purposes of drama in society, eg to challenge, question, entertain, inform, educate, sell, develop life skills (such as confidence, personal presentation)
- evaluate formal and informal performances analysing how varying audience opinions of the work are formed or influenced.

### Arts in Context [SOSE-Soc] [LT]

- research and discuss their own social/political/cultural contexts and traditions as the basis for devising drama, eg devise a play about personal and cultural identity in Australia [In 6]
- read contemporary play scripts, in a group, from diverse English speaking countries and compare and contrast their social/cultural/historical contexts
- explore how political/social/historical contexts can influence or direct the playwright's interpretation of historical events, eg compare Shakespeare's *Macbeth* to the historical facts and account for the variations
- explore contemporary Indigenous drama and identify major themes, eg cultural clashes in Jack Davis's trilogy of plays, spiritual components in Sally Morgan's *Sister Girl* .

# Drama

## OUTCOMES

Learners demonstrating evidence of **Beyond Band 5**

### Dr 5+.1 Creating Arts Ideas

research and develop the skills and techniques to create meaningful performance works for an audience

### Dr 5+.2 Arts Skills and Processes

refine appropriate terminology and apply production making skills and techniques to performance works of dramatic texts and original ideas

### Dr 5+.3 Arts Responses and Analysis

apply research, drama terminology and analysis to justify opinions about dramatic texts and performance works

### Dr. 5+.4 Arts in Context

conduct independent research, critically analyse and compare characteristics of drama from different cultural and historical settings and across art forms; communicate contextual understandings in written and/or practical form.

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy,  
Indigenous,  
Studies of Asia



## INDICATORS

Learners demonstrating evidence of **Beyond Band 5** for example

### Creating Arts Ideas [Cr 3] [SOSE-Soc]

- devise own drama using known forms/structures/conventions in interpreting a range of dramatic texts or contemporary ideas, eg use traditional costumes and songs from Colonial Australia to explore modern images of immigration
- experiment with known forms/structures/conventions in creating and interpreting group/individual performances, eg identify the significance of stage placement to show character relationships
- use suitable, self-directed games and exercises in warm-up
- use an extended range of forms and ideas to play build.

### Arts Skills and Process [Cr 3] [HPE-PD]

- explore and analyse ideas evident in text, sub-text and context as the basis for performance [Con 1]
- identify and justify concepts and artistic decisions used in performances [T&D-Cri]
- use life experience and key events as a basis for dramatic expression [In 6] [SOSE-Soc]
- convey mood, shades of emotion, voice, movement and stage techniques in performance
- show effective control with a diverse range of performance styles and production techniques
- experiment with the elements of theatre craft demonstrating a high level of safety, eg lighting, set and costume design, make up [LT-P]
- confidently improvise demonstrating a clear understanding of humour, voice technique, stage positioning and dramatic irony.

### Arts Responses and Analysis [SOSE-Soc] [T&D-Cri] [LT]

- critically consider and evaluate the influence and significance of drama in their own and other lives, eg discuss the influence of drama on Elizabethan and contemporary audiences
- identify and evaluate drama as a medium for social change
- compare and analyse the influence of context, culture/social attitude to and of drama
- evaluate and critically analyse the presentation of a range of works demonstrating sensitivity and objectivity towards the performers and production elements, eg the directors' and writers' intentions, staging, set, lighting, sound, costume.

### Arts in Context [Con 3] [SOSE-Soc] [LT]

- draw on critical works to analyse and evaluate performances in a range of genres
- identify and evaluate drama as a medium for social change and explore how the historical and social context of the work influences audience reaction, eg compare and contrast contemporary and current reactions to *Death of a Salesman*
- demonstrate a clear understanding of how performance technique is used to convey a variety of ideas, beliefs and purposes, eg explore how drama can be used as both political commentary and escapism.

# Media

## Links

### EsseNTial Learnings:

Cr 1, Cr 1, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy, Learning Technology, Indigenous, Studies of Asia

## OUTCOMES

Learners demonstrating evidence of **Band 4**

### Me 4.1 Creating Arts Ideas

create media works that involve planning and experimentation with ideas, feelings and experience; present to a range of audiences.

### Me 4.2 Arts Skills and Processes

investigate a range of materials, techniques, skills, processes, technologies, conventions and terminology within media art forms

### Me 4.3 Arts Responses and Analysis

use media terminology to describe, analyse and express opinions; evaluate varying views about media works and activities

### Me 4.4 Arts in Context

discuss and evaluate the purpose and characteristics of media works that locate them in particular societies, cultures and times.

## INDICATORS

Learners demonstrating evidence of **Band 4** for example


### Creating Arts Ideas [Cr 3] [T&D-Pr]

- rearrange the events of an existing text/film/play to create a new storyboard or script
- develop a simple script based on a personal experience, eg a short film on overcoming a bully or resisting racism
- create a scripted electronic presentation incorporating graphics, text, music and any other appropriate art form, based on chosen theme or topic **[SOSE-Soc]**
- manipulate time in a radio or video production, eg repeat the same action or sound, use montage to cut between different scenes.

### Arts Skills and Processes [Cr 3] [T&D-Pr]

- design a poster, magazine cover or illustration, manipulating original or scanned photographs on a computer
- begin to understand the selection process used to create media, eg TV news, newspaper reports, advertising
- make artworks and integrate them into a magazine, school newsletter or video
- use elements of image composition, matching images and sound, eg a sequence of low camera angle shots of buildings to evoke an inner city atmosphere
- use media equipment, techniques, and materials in a safe and responsible manner
- explore and synthesise sounds, images and themes to design and construct an artwork, eg use digital images and environmental sounds to create a PowerPoint presentation.

### Arts Responses and Analysis [SOSE-Soc] [T&D-Cri]

- use a range of technical terms associated with media production
- examine the effect of captions and headlines on the interpretation of pictures in magazines, and discuss how certain words and symbols are appropriated to create meaning, eg deconstruct text and fashion shot pictures to isolate meaning enhancement
- identify and discuss different possible interpretations of objects, events or motives in a film
- use appropriate terminology to explore the intended purpose and meaning of their own works **[HPE-PD]**
- draw from personal knowledge of the arts to discuss artworks that come from the same time and culture but are in different art forms, eg compare Wells' radio and film *War of the Worlds*
- evaluate a contemporary film, video clip or performance using appropriate terminology, accepting the differing views of peers
- research media products by Indigenous people, eg Warlpiri Media's *Bush Mechanics - The Series* .

### Arts in Context [Con 3] [Lit-RV] [SOSE-Soc] [T&D-Cri]

- use a chosen media to recreate an historical style of media, eg make a TV news program in the style of a black and white silent movie **[LT-O]**
- identify particular images and symbols used in advertising that can be traced to other existing artworks or art forms
- discuss Australian media producers' use of style, theme, and content in meeting the commercial and cultural demands of local international audiences and show how this affects their own media work
- explain how media products such as talk-back radio, live television broadcasts, studio film production and photographic exhibitions illustrate changing social attitudes.

# Media

## OUTCOMES

Learners demonstrating evidence of **Band 5**

### Me 5.1 Creating Arts Ideas

create media works with a diversity of ideas and issues that purposefully convey intentions to an audience

### Me 5.2 Arts Skills and Processes

experiment with a wide range of materials, skills, techniques, processes, technologies and conventions within relevant media art forms

### Me 5.3 Arts Responses and Analysis

use relevant media terminology to identify, analyse and interpret experiences and artworks; reflect and discuss different points of view and interpretations

### Me 5.4 Arts in Context

analyse a range of historical and contemporary media works to understand the influence of context on artists and arts practice.

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy, Indigenous, Studies of Asia, Learning Technology

## INDICATORS

Learners demonstrating evidence of **Band 5** for example

### Creating Arts Ideas [Cr 3] [T&D-Pr]

- work individually or collaboratively to create a storyboard or scene that precedes or develops an existing sequence of sounds or images
- use music or objects from specific cultures as a basis for constructing a media production or story **[SOSE-Soc]**
- use a range of different media resources to report on a particular arts topic
- use video, film or audio editing equipment to demonstrate how a series of shots or sounds can be assembled to create different meanings.

### Arts Skills and Practices [Cr 3] [T&D-De] [T&D-Pr]

- use sound effects or music to indicate film genres or types of radio and television productions, eg horror, soap opera
- use a conventional camera and scanner, or a digital camera to create graphics files for a multi-media computer file
- experiment with the manipulation of images to create variations in style context and impact
- experiment with media materials in a safe and imaginative way
- implement a selective process when creating a media work.

### Arts Responses and Analysis [SOSE-Soc] [T&D-Cri]

- describe how a media program may both challenge and reinforce social attitudes through production elements such as structure, vision and soundtrack, editing and interviews, eg on the issue of conservation
- analyse a favourite media text and comment on how it relates to personal beliefs and values **[In 3]**
- use specialised terminology to explain a director's choice of techniques or devices
- analyse features of a media text that assist the effective presentation of a story, point of view or information
- compare media products by Indigenous and non-Indigenous artists.

### Arts in Context [Con 3] [Lit-RV] [SOSE-Soc] [T&D-Cri]

- analyse the connections of time and audience targeting in the media, eg examine a day's program of TV or radio
- examine the development of print through previous and emerging technologies
- study the influence of photographic technologies on media products
- explain how individual readings of media texts are shaped by previous media experiences, identifying individual or social bias in interpretation
- explore Indigenous use of multi-media to retain cultural identity.

# Media

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy, Numeracy, Learning Technology, Indigenous, Studies of Asia

## OUTCOMES

Learners demonstrating evidence of **Beyond Band 5**

### Me 5+.1 Creating Arts Ideas

create media works with a diversity of ideas and issues that reflect a selective process of interpretation, refinement of ideas and issues for a particular audience

### Me 5+.2 Arts Skills and Processes

select relevant methods for applying a range of materials, skills, techniques, processes, technologies and conventions to own specific media art forms

### Me 5+.3 Arts Responses and Analysis

draw from critical analysis, personal research and reviews to interpret and make meaning of media works; use specialised language to justify opinions about these works

### Me 5+.4 Arts in Context

conduct independent research and critically analyse, compare and contrast artworks from different cultural and historical settings and across media forms; communicate contextual understandings.

## INDICATORS

Learners demonstrating evidence of **Beyond Band 5** for example:

### Creating Arts Ideas [Cr 3] [T&D-Pr]

- create a media promotion of a local event using an integrated approach for a particular audience, eg print, video, radio
- apply principles of continuity that link space and time, clearly linking ideas in editing [Num-SM]
- create a media work that utilises the flow of sound in the production of sample pieces
- deconstruct a media work and reconstruct it to achieve different outcomes.

### Arts Skills and Process [Cr 3] [T&D]

- confidently, proficiently and appropriately use editing equipment, demonstrating a clear understanding of editing principles and technique
- construct a sound montage to build a character or establish a setting for a media work
- construct a media program on a computer by integrating text, sounds and images
- use a production diary to reflect and analyse individual progress
- collaboratively construct and analyse ideas as a storyboard, demonstrating an understanding of how musical and narrative conventions can be manipulated to emphasise the content of the story [HPE-PD].

### Arts Responses and Analysis [Con 3] [SOSE-Soc] [T&D-Cri]

- analyse media texts with a clear understanding of social and contextual movements that influence the work
- analyse the impact of media on individuals, groups and organisations within society
- research and analyse the impact and reasons behind censorship [Lit-RV]
- explore the impact that media has on political and social change, eg examine the pressures that the media is able to place on legal and social awareness proceedings such as cases for political asylum or environmental issues [Con 4]
- evaluate the use of production elements in own and others work
- review contemporary documentary films made by Indigenous people, eg Tracey Moffatt's *Nice Coloured Girls, Night Cries, Bedevil*.

### Arts in Context [Con 3] [Lit-RV] [SOSE-Soc] [T&D-Cri]

- analyse various media forms on a single topic identifying the way values are used and expressed through various media forms, eg explore the development and changing directions of gender stereotyping
- identify how gender, social/cultural background influence reaction to media forms
- discuss the use and development of Australian traditions, humour and idiom in the media, eg compare and contrast the use of humour in *Dad and Dave* and *The Castle* [Con 3]
- explain how political/social context influence and impact on availability of media news
- critically review changes in representation of Indigenous people in the media, eg review and compare Indigenous representation in *Jedda* and *Rabbit-Proof Fence*
- explore the concept of the creation of a National Indigenous Broadcasting Service to promote Indigenous Arts and Languages.

# Music

## OUTCOMES

Learners demonstrating evidence of **Band 4**

### Mu 4.1 Creating Arts Ideas

plan and present musical works that involve experimentation with a range of ideas

### Mu 4.2 Arts Skills and Processes

investigate a range of musical terms, skills, techniques, processes and technologies; apply these when planning, creating and presenting musical works

### Mu 4.3 Arts Responses and Analysis

use musical terminology to identify, interpret and reflect different points of view and interpretations of musical works

### Mu 4.4 Arts in Context

identify and describe the ways in which music is made and used within particular societal, cultural and historical contexts.



## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

**Learning Areas:**  
SOSE-Soc

### Perspectives:

Literacy,  
Numeracy,  
Indigenous,   
Studies of Asia,   
Learning  
Technology

## INDICATORS

Learners demonstrating evidence of **Band 4** for example

### Creating Arts Ideas [Cr 3]

- perform a program of musical works selected for a particular occasion, and fulfil individual responsibilities in the context of a shared group or team presentation/performance
- compose music from an initial starting point, (eg another piece of music, a picture, a photograph, experience, story or theme), drawing on known musical conventions where appropriate **[Lit]**
- use everyday objects as sound makers, identify a range of sounds for each and represent these using graphic notation to create a soundscape
- improvise and compose short instrumental or vocal works exploring different aspects of tonality, textures and form.


### Arts Skills and Processes [Cr 3] [HPE-PD]

- discuss the way music is made/presented within the community, considering the influence of a particular social, cultural and historical tradition on these works, and summarising research into a short compilation audio tape **[Con 3]**
- use conventional and unconventional techniques safely when manipulating the sound of a chosen instrument to produce expressive statements **[T&D-Pr]**
- compare and contrast cover versions of familiar music, eg *My Island Home* by Christine Anu and the Warumpi Band
- accompany the class on a learned musical instrument in a class vocal or instrumental performance
- demonstrate required skills to sing or play an instrument, eg keyboard, guitar, trombone, drumkit
- identify the particular characteristics of a popular image or artwork to design and construct a new work, eg use the Mambo style to create works for a street performance.

### Arts Responses and Analysis [T&D-Cri]

- interpret and evaluate own and other musical performances, explaining personal and stylistic preferences
- listen to different performances of a work and use stated criteria and appropriate terminology to give reasons for their preferred choice, eg compare/contrast two performances of a musical score **[In 1]**
- using appropriate terminology, identify and describe, distinct musical features of a work heard or performed **[Num-N]**.

### Arts in Context [Con 3] [SOSE-Soc]

- explain how music functions in the lives of people, eg as a part of worship, ceremony, leisure, marketing, politics, dance, military events
- research music composed in response to a significant national/world event 
- identify the ways in which music is made for specific purposes in particular times, places of cultures.

# Music

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy, Numeracy, Indigenous, Studies of Asia, Learning Technology

## OUTCOMES

Learners demonstrating evidence of **Band 5**

### Mu 5.1 Creating Arts Ideas

plan, develop and present musical works that convey meaning through experimentation with a range of musical techniques

### Mu 5.2 Arts Skills and Processes

explore a range of musical terms, materials, skills, techniques, processes, technologies and conventions; select and apply appropriate elements when developing and presenting musical works

### Mu 5.3 Arts Responses and Analysis

use relevant musical terminology to identify, interpret and reflect different points of view and interpretations of musical works

### Mu 5.4 Arts in Context

identify influences on music within particular societal, cultural and historical contexts and demonstrate an understanding of changes that have occurred.

## INDICATORS

Learners demonstrating evidence of **Band 5** for example

### Creating Arts Ideas [Cr 3]


- contribute as a member of an ensemble, (eg performer, conductor/leader, soloist) to promote and present a music event for the general public
- analyse music of a television program/film to generate ideas to compose a score for a similar subject
- improvise within the conventions of a particular musical style, eg add ornamentations to a melody line, develop a solo over a given chord progression **[T&D-Pr]**
- investigate instruments from another culture and ways in which they are used and played, eg anklung, clap sticks, bagpipes, didgeridoos **[Con 3] [SOSE-Soc]**.

### Arts Skills and Processes

**[Cr 3] [HPE-PD] [Num-N]**

- perform in a chosen medium a repertoire of works that requires good control of the expressive qualities of sound and understanding of musical structure/styles **[SOSE-Soc]**
- compose or perform music with consideration of the structure or form and the detail of specific elements, eg rhythm, melody, harmony, timbre, dynamics
- assemble sequenced motifs to create a balanced musical work
- use instruments in an imaginative and appropriate manner when experimenting with sound creation.

### Arts Responses and Analysis [T&D-Cri]

- appraise and describe the distinctive musical features of a work heard or performed from a period, culture, composer or style and discuss similarities/differences using appropriate terminology
- listen to different performances of the same work and discuss similarities/differences using specific musical terminology to justify preferred performance **[In 1] [Num-N] [SOSE-Soc]**
- review a live performance giving accurate details and personal interpretation **[Num-N]**
- review Jimmy Chi's *Bran Nue Dae* as the first Indigenous mainstream musical .

### Arts in Context [Con 3] [SOSE-Soc]

- identify and describe the influences of a particular style of music on the music of other cultures, eg the influence of Portuguese music on other cultures
- conduct independent research and prepare a presentation about how the contemporary music industry is both influenced by, and responsive to, youth culture and associated cultures
- identify and describe the distinguishing musical characteristics that determine a work's cultural origin, historical period and national identity, eg Chinese opera to convey significant historical events of the recent past **[Num-N]**
- listen to, discuss and research the difference in sound quality between contemporary instruments and their predecessors, eg a harpsichord compared to a piano, acoustic and electric guitars **[Num-N] [T&D-Cri]**
- identify the impact of digital technology on contemporary composition and performance practices
- examine aspects of the Rock music industry in Australia to explore ways in which Indigenous musicians create and reflect social values in their music, eg Archie Roach, Yothu Yindi .

# Music

## OUTCOMES

Learners demonstrating evidence of **Beyond Band 5**

### Mu 5+.1 Creating Arts Ideas

draw from a variety of musical techniques to evaluate and refine musical works which express ideas and meaning to an audience

### Mu 5+.2 Arts Skills and Processes

explore a range of relevant musical terms, skills, techniques, processes and technologies and integrate when creating musical works

### Mu 5+.3 Arts Responses and Analysis

use specialised musical terminology to critically review, interpret and analyse musical works in order to support personal points of view

### Mu 5+.4 Arts in Context

research, analyse, compare and contrast musical works from different societies, cultures or historical settings; demonstrate how these influence music of today.

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia,  
Learning  
Technology

## INDICATORS

Learners demonstrating evidence of **Beyond Band 5** for

example:

### Creating Arts Ideas [Cr 3]

- evaluate and refine own compositions to express ideas and meaning and display a unique/individual composition style **[In 2] [Num-N]**
- confidently perform a broad repertoire of works **[In 2]**
- use musical characteristics and influences from other artists to enhance own work
- improvise and creatively respond to performance problems
- create a work based on recorded sounds combined with instrumental and/or vocal sounds using known works to generate ideas, eg *African Sanctus* by David Fanshaw.

### Arts Skills and Process [Cr 3] [HPE-PD]

- improvise a solo within a group performance, displaying sensitivity to the group's composition
- compose and conduct work using a variety of elements and fundamentals demonstrating personal style and an understanding of occasion, audience and venue **[Num-N] [SOSE-Soc]**
- demonstrate control, expression and individuality when performing **[In 2]**
- accurately sight-read pitch, rhythm and dynamics within a short instrumental or vocal arrangement
- demonstrate creativity and appropriate technique across a range of instruments or with

a variety of styles.

### Arts Responses and Analysis [T&D-Cri]

- compare and contrast various works justifying preferences in style and performance techniques **[In 1]**
- listen to and critically analyse their own and other performances **[Num-N]**
- aurally identify and analyse variations in composers' performances **[Num-N]**
- examine the influence that music has on social awareness, eg explore the use of political/social problems in contemporary song **[Con 3] [SOSE-Soc]**
- identify the different ways musical elements are used to convey meaning in works heard or performed
- review reconciliation stories of the heart/sounds of the rock as a tool for reconciliation **[SOSE-Soc]**.

### Arts in Context [Con 3] [SOSE-Soc]

- identify and analyse how social/cultural influences direct the style and forms of music performed
- identify and analyse how context and social events impact on musical forms and acceptance
- explain how changing attitudes towards a composer or style of music impacts or creates its acceptance within society, eg explore the changing attitudes towards 50s rock music
- explore the similarity of experience across indigenous cultures and the way in which their music traditions have been rejected, modified, copied or embraced
- explore and make reasoned arguments for tolerance of the variety of musical expressions across cultures and sub-cultures.

# Visual Arts

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy, Numeracy, Indigenous, Studies of Asia, Learning Technology

## OUTCOMES

Learners demonstrating evidence of **Band 4**

### VA 4.1 Creating Arts Ideas

create artworks that involve planning and experimentation with ideas; present to a range of audiences

### VA 4.2 Arts Skills and Processes

explore a selected range of materials, skills, techniques, processes, technologies and conventions; apply these when planning, creating and presenting artworks

### VA 4.3 Arts Responses and Analysis

use arts terminology to describe, analyse and express personal opinions and appreciate varying views about artworks

### VA 4.4 Arts in Context

identify the purpose and characteristics of artworks that locate them in particular societies, cultures and times.

## INDICATORS

Learners demonstrating evidence of **Band 4** for example

### Creating Arts Ideas [Cr 3] [SOSE-Soc]

- adapt images from several sources, (eg observation, drawings, computer images or photocopies) as a basis for interpreting personal ideas through painting/drawing/prints [T&D-Pr]
- draw from knowledge of the practice of artists and designers to inform own art-making
- design and produce a collaborative mural or public artwork that reflects a socio-cultural issue or idea [Col 3]
- use a sketchbook/journal to document and develop ideas for the creation of new artworks.

### Arts Skills and Processes

[Cr 3] [HPE-PD] [T&D-De] [T&D-Pr]

- investigate the elements of design using a range of media
- explore the techniques of particular tools, eg types and purposes of brushes, chisels, lino tools
- demonstrate the safe use of materials and equipment
- adapt images from several sources, (eg observation, drawing, computer images or photocopies) as a basis for interpreting a personal theme or idea in painting/drawing/prints
- observe and learn Basket Weaving and Carving techniques from local Indigenous artists

### Arts Responses and Analysis [Col 1] [T&D]

- respond on a personal level to a selection of artworks and analyse how different visual elements have been used to convey meaning
- view an exhibition, select preferred artworks and appreciate others' opinions
- show evidence of the development of conscious choice in the selection and use of visual language to express their own ideas and feeling
- review the work of peers, demonstrating sensitivity towards the influences and ideas that guided the production of the work.

### Arts in Context [Con 3] [SOSE-Soc]

- identify the role of gender in the production of particular art forms, eg artwork and ritual practices associated with male and female roles in traditional Aboriginal culture
- examine the influence of time and technology on artworks, eg product design, fashion industry
- identify similarities and differences of artwork from a particular culture, eg traditional and contemporary Asian or Aboriginal painting
- discuss how religions and cultural groups implement art forms such as architecture, sculpture, painting, and mosaic, eg visit a local church or temple [T&D-Cri]
- examine ethical issues related to the appropriation of Indigenous symbols and designs

# Visual Arts

## OUTCOMES

Learners demonstrating evidence of **Band 5**

### VA 5.1 Creating Arts Ideas

experiment with a diversity of historic and contemporary ideas and forms to create artworks that purposefully convey intentions

### VA 5.2 Arts Skills and Processes

experiment with a range of materials, skills, techniques, processes, technologies, conventions and arts terms to determine the possibilities for application

### VA 5.3 Arts Responses and Analysis

use relevant arts terminology to identify, analyse and interpret personal arts experiences and other artists work; reflect and discuss different points of view and interpretations

### VA 5.4 Arts in Context

analyse a range of historical and contemporary artworks to understand the influence of context on artists and arts practice.

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy,  
Numeracy,  
Indigenous,  
Studies of Asia,  
Learning  
Technology

## INDICATORS

Learners demonstrating evidence of **Band 5** for example:

### Creating Arts Ideas [Cr 3] [SOSE-Soc]

- use a variety of sources for ideas/styles and adapt for use in own works
- explore images from popular culture as portrayed in print and electronic media and reinterpret for own imagery and expression [HPE-PD]
- adapt different art styles to create own artworks, eg Mambo
- explore personal beliefs and opinions about social and cultural issues to develop subject matter for artworks that convey meaning and values

### Arts Skills and Processes

[Cr 3] [HPE-PD] [T&D-De] [T&D-Pr]

- demonstrate the ability to safely control equipment and correct use of materials when making artwork
- apply the elements and principles of art and design in the making of artworks
- manipulate a particular point of view or stereotyped image to create an alternative art work
- use personal values or ideas as the basis for developing and creating a series or artworks.

### Arts Responses and Analysis [Col 1] [T&D]

- compare artworks of historic and contemporary artists that explore common ideas or issues and identify similarities and differences of artistic intent [SOSE-Soc]
- present personal arguments about selected artworks and debate views in a group [Lit-LS]
- analyse artworks in an exhibition and choose favourite works to describe their elements and meaning
- use arts language to analyse and interpret artworks of a chosen artist
- explore the links between traditional Aboriginal art and the Dreaming, particular environments and their features, human behavior and spiritual beliefs and laws

### Arts in Context [Con 3] [SOSE-Soc]

- identify and analyse a particular tradition, medium, style or genre of art that crosses cultural perspectives, eg portraiture or landscape imagery that traverses a range of cultures
- examine the emergence of female artists in 20th Century art
- identify similarities and differences between an historical work of art and a contemporary artwork focusing on form and style
- research the antiquity of Indigenous arts and the ways they have adapted and changed and are valued in contemporary society

# Visual Arts

## Links

### EsseNTial Learnings:

Cr 1, Cr 2, Con 1, Con 2

### Learning Areas:

Refer to specific links listed below.

### Perspectives:

Literacy, Numeracy, Indigenous, Studies of Asia, Learning Technology

## OUTCOMES

Learners demonstrating evidence of **Beyond Band 5**

### VA 5+.1 Creating Arts Ideas

draw from a repertoire of ideas and issues to create artworks that demonstrate a refinement of innovative thought

### VA 5+.2 Arts Skills and Processes

manipulate a range of materials, skills, techniques, processes, technologies, conventions and arts terms for the most appropriate selection

### VA 5+.3 Arts Responses and Analysis

draw from critical analysis, personal research and reviews to interpret and make meaning of artworks; use specialised language to justify opinions

### VA 5+.4 Arts in Context

conduct independent research and critically analyse, compare and contrast artworks from different cultural and historical settings and across arts forms.

## INDICATORS

Learners demonstrating evidence of **Beyond Band 5** for example

### Creating Arts Ideas [Cr 3] [SOSE-Soc] [T&D]

- create a work of art for a purpose or for a particular audience
- structure artworks using selected elements/styles/forms that reflect an awareness of aesthetic considerations
- draw on the ideas of selected contemporary or historical artists to create own artwork
- document their own ideas for making artworks in a visual diary and show development of the ideas to final conclusion [HPE-PD].

### Arts Skills and Process [Cr 3] [HPE-PD] [T&D]

- curate a display of their own artwork for a group exhibition, giving attention to overall visual impact of the works
- devise new ways to interpret historic ideas, traditions and conventions [SOSE-Soc]
- demonstrate the ability to control a range of materials and processes to create selected effects/forms
- show awareness of skills and processes used in their own artworks through documentation and analysis in a visual diary
- show the relationship of form and function in the development of artworks.

### Arts Responses and Analysis [Col 1] [T&D]

- reflect critically on the results of their own artwork, and that of others, using discussion, sketches and notes
- prepare a review describing, interpreting and commenting on artworks produced in the school or an exhibition elsewhere
- construct personal arguments about selected contemporary artworks, video or multi-media, and debate their views [SOSE-Soc]
- compare differences and similarities of selected artworks using the process of description, analysis and interpretation [SOSE-Soc].

### Arts In Context [Con 3] [SOSE-Soc]

- identify and compare characteristics of historic and contemporary artworks made to commemorate social or political events [Lit]
- examine contemporary artworks to show the influence of new technologies and processes
- identify recurring themes/issues explored by artists in their own cultures and times
- research an artist they admire and identify the sources and influences of imagery and form [HPE-PD]
- study the emergence of installation art and explain how it relates to its immediate environment.

# Glossary

<b>24-hour time</b>	One day divided into 24 hourly divisions to prevent am/pm errors.
<b>Abstract noun</b>	A noun that refers to a quality, state or action.
<b>Accuracy</b>	Precision or exactness, correctness.
<b>Accurate</b>	Exact, correct, without error.
<b>Adaptation</b>	A characteristic possessed by a living thing that helps it to survive in its natural habitat or assists with its lifestyle.
<b>Adjective</b>	A word that describes the thing, quality, state or action to which a noun refers. A describing word.
<b>Adolescent</b>	The period between puberty and adult stages of development.
<b>Adverb</b>	A word that is used to modify or limit a verb. Adverbs can give information about such things as time, place, manner, degree, cause.
<b>Adverbial</b>	Any word, phrase or clause that functions like an adverb.
<b>Aesthetic</b>	The appealing attributes or qualities of a product or system, as related to the five senses, eg the look of a cast iron insert in the back of a garden seat, the smell or taste of fresh bread, the texture of fabric or wood.
<b>Aim</b>	A statement of purpose or a reason for doing an investigation.
<b>Alternate angles</b>	A pair of equal angles made when parallel lines are cut by another line (transversal). These are interior angles on diagonally opposite sides of the transversal.
<b>Analogue</b>	A clock or watch with numbers 1 to 12 on the face and two hands which indicate the time.
<b>Anatomical</b>	Refers to parts of the body.
<b>Angle of depression</b>	The angle formed between the horizon and the line of sight to an object below.
<b>Angle of elevation</b>	The angle formed between the horizon and line of sight to an object above.
<b>Angle sum</b>	The total amount of degrees in any polygon.
<b>Annotation</b>	Explanatory notes added to a text.
<b>Apparatus</b>	Scientific equipment, eg beaker, microscope, bunsen burner.
<b>Art forms</b>	Classification of arts experiences specific to each art form, eg visual art incorporates the forms of sculpture, painting, drawing, electronic.
<b>Article</b>	A word that precedes a noun and shows whether the noun refers to something definite or something indefinite. In English, the definite article is 'the' and the indefinite article is 'a/an'.
<b>Arts form</b>	The areas of the arts identified within the curriculum framework: dance, drama, media, music, visual arts.
<b>Assertive</b>	A strong, positive response.
<b>Atom</b>	The smallest part of an element that can take part in a chemical reaction; composed of protons, neutrons and electrons.
<b>Attributes</b>	A characteristic or feature of an object, eg colour, size.
<b>Average</b>	One score that 'represents' all the scores in a collection.
<b>Barter</b>	The direct trading of goods and services without the use of money.
<b>Belief</b>	A conviction of the truth or the reality of an idea held by an individual or shared by a group.
<b>Bias</b>	<ol style="list-style-type: none"> <li>(1) In English, a perspective on a question that shows a preference for one argument at the expense of another.</li> <li>(2) In maths, when data is not collected in a fair, random manner.</li> </ol>
<b>Biodiversity</b>	The variety of living things in a community or the biosphere.
<b>Bipolar mood disorder</b>	A type of mental illness.
<b>Bisect</b>	To cut or divide into two equal parts.

<b>Bi-variate data</b>	Involves two variables, as opposed to many (multivariate), or one (univariate).
<b>Box and whisker plots</b>	Consists of a 'box' showing the middle 50% with the median as a horizontal line in the box. The 'whiskers' extend to the extreme data points at each end.
<b>Bullying</b>	Using one's strengths or power to frighten or hurt weaker people.
<b>Cardio-respiration</b>	A bodily system in which oxygen is supplied and carbon dioxide is removed (respiration) via the heart and a dense network of blood vessels (circulation). The flow of oxygen can be regulated to allow the body to cope during physical exertion.
<b>Cardiovascular endurance</b>	A sequence of activities designed to increase the heart rate and that promotes a higher level of fitness, eg daily fitness, circuit work, aerobic fitness testing, individually designed fitness programs.
<b>Carroll diagram</b>	A way of recording classified data - like a two-way table.
<b>Categorical data</b>	Data which is sorted into categories and then counted.
<b>Cell</b>	Smallest building block of living things that is itself living.
<b>Census data</b>	Data collected from the whole population.
<b>Central tendency</b>	Measures such as mean, median and mode that are different ways of finding the 'average' to 'represent the whole collection.
<b>Ceremony</b>	An established system of rites connected with a specific occasion.
<b>Chemical change</b>	A change in which a new substance or substances are formed.
<b>Chemical reaction</b>	Reaction in which a chemical change occurs.
<b>Chlamydia</b>	A sexually transmitted disease which is responsible for infections of the eye and urogenital system, causing urethritis in men and cervical infection, pelvic inflammatory disease and infertility in women.
<b>Cholesterol level</b>	The amount of cholesterol in the blood. It is indicated by a number within a range of low to high, these numbers being correlated with the risk of coronary heart disease.
<b>Chord</b>	A line (inside a circle) joining two points on a circle.
<b>Choreograph</b>	To compose movement works.
<b>Choreographer</b>	An artist who composes movement works.
<b>Circuit</b>	A continuous path along which an electric current can flow.
<b>Circumference</b>	The perimeter (or distance around) a circle.
<b>Class</b>	A group, set or collection of things.
<b>Class intervals</b>	The groupings into which data (in a frequency distribution table or histogram) are organised.
<b>Code</b>	A systematic collection of laws, rules or regulations.
<b>Co-interior angles</b>	A pair of angles (which total 180 degrees) made when parallel lines are cut by another line (transversal). They are interior angles on the same side of the transversal.
<b>Collage</b>	A work that combines images and/or materials.
<b>Colloquial speech</b>	The type of speech used in everyday, informal situations when the speaker is not paying particular attention to pronunciation, choice of word or sentence structure.
<b>Colonialism</b>	The policy of a nation seeking to extend or retain its authority over other peoples or territories.
<b>Colonisation</b>	The establishment of a new colony.
<b>Commentary</b>	An interpretation, explanation or expansion of a text, which shows an understanding of the meaning and crafting of the text.
<b>Community</b>	Different groups of living things that live together in a particular habitat for a particular time.
<b>Commutativity</b>	The order in which two numbers are added or multiplied does not affect the answer.

<b>Comparative</b>	Words that indicate how two things are the same or different.
<b>Complementarity</b>	Probabilities that total one.
<b>Complementary angles</b>	Two angles that add to 90 degrees.
<b>Complex sentence</b>	A sentence which contains one or more dependent clauses in addition to its independent or main clause, eg 'when it rained, we went inside'.
<b>Compound</b>	A substance composed of two or more different types of atoms that can be broken down into simple substances.
<b>Compound events</b>	Chance events that have two steps, eg rolling a dice and tossing a coin.
<b>Compound objects</b>	Objects that are made of two separate objects, eg a 'house' made of a rectangular prism and a triangular prism.
<b>Compound sentence</b>	A sentence containing two or more independent clauses which are joined by coordination, eg 'he is a small boy but he is very strong'.
<b>Concept map</b>	Graphic representation used to clarify the connections between ideas or concepts.
<b>Conception</b>	Fertilisation of the ovum by the sperm to create a foetus.
<b>Conclusion</b>	In science, the final stage of an investigation when the meaning of results is decided. It often contains findings that form the basis for a new hypothesis and further investigation.
<b>Conditionals</b>	A grammatical mood which relates to an imaginary or hypothetical situation or event.
<b>Conditional probability</b>	The probability of an event A occurring, assuming that event B has occurred.
<b>Congruent</b>	Exactly equal.
<b>Conic sections</b>	The shape made when a cone is cut straight through, eg an ellipse or hyperbola.
<b>Conjecture</b>	A proposition which is consistent with known data but which has not been verified nor shown to be false. Means the same as hypothesis.
<b>Conjunctions/linking word</b>	A word that joins words, phrases, or clauses together.
<b>Connotation</b>	An implied or an associated meaning, as opposed to the literal meaning of a word or phrase.
<b>Consonant cluster</b>	A sequence of two or more consonants. Consonant clusters occur at the beginning of a word, at the end of a word, or within a word. Languages differ greatly in the ways in which consonants can form clusters, and in which positions in the word the clusters can occur.
<b>Construction</b>	In mathematics, constructions usually involve equipment and a reasonable degree of accuracy. They can be of 2D shapes or 3D objects.
<b>Consumer</b>	A person who uses a commodity or service.
<b>Consumerism</b>	A movement aimed at educating consumers to an awareness of their rights and at protecting them from illegal or dishonest trading.
<b>Consumption</b>	The using of goods and services which have an exchangeable value.
<b>Contemporary</b>	Existing or occurring at the same time.
<b>Context</b>	Factors that influence a meaning or an event, eg location, purpose, time, culture.
<b>Continuous data</b>	Data that is part of a continuum, such as height, and cannot be 'counted' separately.
<b>Contraception</b>	Intentional prevention of the fertilisation of the human ovum.

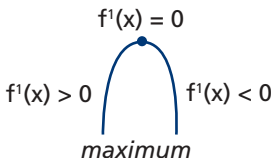
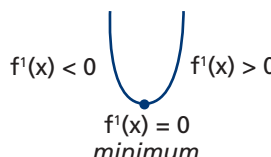
<b>Contraction</b>	A reduction of a linguistic form and often its combination with another form.
<b>Control</b>	In science, part of an experiment not allowed to change. Results obtained in the experiments are compared with this control.
<b>Convenience sample</b>	Data is not collected randomly, simply from whatever or whoever is readily available.
<b>Coordinate systems</b>	A pair of letters or numbers that show a position on a plane - the first coordinate is always the x coordinate (or horizontal) while the second is the y coordinate (or vertical).
<b>Correlation</b>	The strength of the relationship between two variables in a set of data.
<b>Creation stories</b>	Stories from indigenous groups about the creation of place, flora, fauna and people.
<b>Criteria</b>	A description or characteristic of an object.
<b>Critical literacy</b>	The investigation of the way language practices can transform social practice. Critical literacy deals with the relationship between language and power.
<b>Cross-sections</b>	The shape of the face that is made when a 3D object is cut right through.
<b>Cultural group</b>	A group of people who define themselves as sharing a common culture.
<b>Culture</b>	Socially transmitted behaviour, arts, attitudes and beliefs of a given group.
<b>Cumulative frequency</b>	The progressive frequency total in a frequency table.
<b>Customs</b>	Ways of living and behaviours built up by a group and transmitted from generation to generation.
<b>Cycles</b>	A series of operations or events that return upon themselves, eg the life cycle.
<b>Data</b>	Information collected and observations made during an investigation.
<b>Decompose</b>	'Breaking down' numbers into smaller, more manageable parts for ease of calculation.
<b>Design brief</b>	In technology and the arts, a succinct statement containing a problem, its context and constraints. It clarifies the intention and purpose of a design. It guides and directs learning and can be very open or closed. Examples include (1) open brief, eg 'using any materials available, make a structure to span 1 metre.' (2) closed brief, eg. 'using one A2 sheet of cartridge paper and 10cm adhesive tape, construct a structure to span 1 metre. Scissors and ruler may be used to aid in construction. The structure must hold a 500gm. Weight at its centre.'
<b>Design proposal</b>	The intended solution to a design brief at the pre-production phase communicated in some way. This could be a sketch or a multi-media presentation, a scale model or full size prototype. The proposal usually shows one solution to the brief. The complexity of the communication is guided by such factors as learning outcomes, resources, time.
<b>Diagonal</b>	A line joining two corners (which are not next to each other) within a polygon.
<b>Diameter</b>	A line joining two points on a circle and passing through the centre.
<b>Dimensions</b>	A property that can be measured, eg length, width, breadth, height.
<b>Direct proportion</b>	When the relationship between two numbers remains constant, they are said to be in direct proportion, eg one is three times the other.

<b>Directionality</b>	With a sense of directional purpose.
<b>Discourse</b>	A linguistic term pertaining to the structure and features of texts.
<b>Discrete data</b>	Separate pieces of data that can be sorted and counted.
<b>Discrimination</b>	Treating a person differently because of a physical, cultural, or mental quality.
<b>Discussion</b>	In science, a text that outlines the results of an investigation, whether the hypothesis is supported, problems encountered and possible improvements.
<b>Distribution</b>	Geographic occurrence, human spread.
<b>Ecosystem</b>	A self-sustaining system formed by organisms that interact with each other and with the non-living parts of the environment.
<b>Efficiency</b>	Amount of output energy compared to input energy.
<b>Element</b>	A substance composed of only one type of atom, eg oxygen, carbon, hydrogen, gold, lead.
<b>Elevations</b>	A cross-section of an object, from a stated position, eg front elevation, top elevation.
<b>Ellipse</b>	A closed curve that looks like a stretched circle.
<b>Emancipation</b>	Freedom from constraints, eg tradition, incarceration.
<b>Endocrine system</b>	System of the body that regulates hormones.
<b>Energy</b>	The ability to do work or cause change.
<b>E-notation</b>	Notation used on a scientific calculator to indicate scientific notation.
<b>Enterprise</b>	The capacity and willingness to initiate and manage creative action in response to opportunities or changes.
<b>Environment</b>	Factors which have an effect on a living thing.
<b>Equilateral</b>	All sides and angles being equal.
<b>Equipment</b>	Items that can be used in an investigation; apparatus.
<b>Equivalence</b>	Exactly equal.
<b>Error</b>	The degree to which a measurement is not exact – occurs in different amounts with different units and equipment.
<b>Ethics</b>	A system of moral principles by which human actions and proposals may be judged good or bad, right or wrong.
<b>Evaluate</b>	In technology and design, to reflect through the design and production processes to assess the different aspects of process and product creation.
<b>Experiment</b>	A carefully planned activity designed to answer a question or test a hypothesis; investigation.
<b>Experimental data</b>	Data collected for a particular purpose under specific conditions - exact results are unable to be controlled but approximations can be made from theoretical probabilities.
<b>Exponent</b>	A number showing how many times the quantity is to be multiplied by itself – another word for index.
<b>Expository text</b>	A general term to describe writing which is mainly factual, impersonal and non-narrative.
<b>Externals</b>	All visible characteristics of an actor's role, eg movement, speech, mannerisms.
<b>Factorisation</b>	Simplifying an algebraic expression by extracting a common factor, eg $4x + 6 = 2(2x + 3)$ .
<b>Fair test, fair testing</b>	An experiment in which the important variables are identified and controlled. Variables are then changed (c), measured (m) or stay the same (s). The mnemonic cows (c) moo (m) softly (s) helps to reinforce this concept.
<b>Fartlek</b>	An activity which uses speed work and recovery in the same activity, eg high intensity sprint work followed by recovery (easy effort). The literal translation is 'speed play'.

<b>Feature</b>	Part or characteristic of something in the living and physical world.
<b>Financial literacy</b>	The understanding of financial practices in order to form effective financial management.
<b>First people</b>	The Indigenous people of a country.
<b>Flexibility</b>	The ability to move a joint or body part through its normal range of movement, eg specific stretches for all major muscle and body joints.
<b>Flotation aids</b>	Any device suitable for keeping a person afloat, eg kick board, pull buoy, pfd, 'floaties', car tyre tube.
<b>Flows</b>	A step-by-step process with an identifiable start and finish.
<b>Focus</b>	The position of a viewed object.
<b>Food chain</b>	Living things linked together by their feeding habits in a single series.
<b>Food selection model</b>	Any number of models developed to classify food groups.
<b>Food star</b>	A model used to classify foods similar to the five food group model. Food outside the star should be eaten sometimes while foods inside the star should be eaten daily. This is a useful model for early childhood classes.
<b>Food web</b>	A series of interacting food chains within an ecosystem.
<b>Force</b>	A push or a pull measured in newtons. Forces can change the way things are moving.
<b>Frequency table</b>	Shows how many times each item occurs in a set of data.
<b>Frequency</b>	The number of times an item occurs in a set of data.
<b>Function</b>	Use, purpose.
<b>Functional</b>	Those attributes of a product or system that make it perform its task, eg the wedge of a doorstop is functional because it pertains to the basic purpose of the object.
<b>Gender</b>	Non-physical characteristic of being feminine or masculine.
<b>Generalisation</b>	A statement of conclusion, based on many observations or multiple sources of data that holds true for most cases, eg 'plants are green.'
<b>Genre</b>	<ol style="list-style-type: none"> <li>(1) In English/languages, a conventional category or sub-category of text, characterised by a particular form, style, purpose, function, content, context, and/or audience. A particular genre is associated with conventions relating to field, tenor and mode (see register).</li> <li>(2) In the arts, style or category of artistic work, often referring to a particular era or performance innovation.</li> </ol>
<b>Geometric axioms</b>	Six geometric statements regarded as true without needing proof.
<b>Global</b>	world wide; pertaining to the whole world.
<b>Gradient</b>	The slope of a given straight line.
<b>Graduations</b>	The space between markings on a measuring device.
<b>Graphic score</b>	The use of notation to create a complete or partial score.
<b>Graphophonic</b>	The relationship between sounds and letters; the conventions of print and of the way words look when written.
<b>Group/self devised</b>	Themes, images and ideas that have been developed into performance pieces, stories or plays.
<b>Habitat</b>	The place in which an organism lives.
<b>Harmony</b>	Any simultaneous collection of notes.
<b>Harpsichord</b>	Keyboard instrument in common use from the 16th to the 18th century, precursor to modern piano.

<b>Health</b>	A state of being which consists of the following dimensions: physical (robustness; fitness absence of disease); cognitive/mental (capacity to be logical and reason clearly); emotional (positive feelings about self, self esteem, sense of purpose in life); social (relationships with others, ethnic customs, interpersonal and communication skills, sense of belonging); spiritual (sense of connection to phenomena and events beyond self and 'usual' sensory and rational existence, a sense of place within the universe).
<b>Health-related fitness</b>	Being physically healthy.
<b>Hefting</b>	Comparing the weight of two objects by holding one in each hand.
<b>Hereditary</b>	Physical and non-physical characteristics passed from parents to children.
<b>Highest common factor</b>	The largest number that can be divided into each of two or more numbers.
<b>Histogram</b>	A column graph with no spaces between the columns.
<b>HIV/Aids</b>	Human immuno-deficiency virus/acquired immune deficiency syndrome. Aids is a disease caused by a virus (HIV) which destroys the body's white blood cells, resulting in reduced immunity, and therefore severe infections, tumours and death.
<b>Hyperbole</b>	Deliberate exaggeration for dramatic effect or humour.
<b>Hypothesis</b>	A general statement giving a possible answer to a question or problem; an idea that can be tested by an experiment, eg 'athletes who drink sports drinks excrete more salt in their sweat than athletes who drink water'.
<b>Idiom</b>	An expression which has a meaning other than its literal one and whose meaning cannot be worked out from its separate parts, eg 'flat out like a lizard drinking'.
<b>Imagery</b>	Mental pictures, figures or likenesses of things which are signified by the use of descriptive language, eg 'the long light shimmered across the water', 'his battle-scarred face with the missing left eye and the filthy, lank yellow beard'.
<b>Impact</b>	The consequence of a product or process on the environment, including the intended users and the wider community.
<b>Impromptu</b>	Made or performed without previous preparation.
<b>Improper fractions</b>	A fraction with the numerator (top number) greater than the denominator (bottom number).
<b>Independent events</b>	Chance events which are unrelated, eg tossing a die and drawing an object from a bag.
<b>Index laws</b>	The set of laws that relate to indices or 'powers' and the ways that they operate.
<b>Indices</b>	A number showing how many times the quantity is to be multiplied by itself – another word for exponent.
<b>Inequalities</b>	A statement where one quantity is greater or smaller than the other, indicated by the symbols > and <.
<b>Inference</b>	An explanation of an observation that may or may not be scientifically correct.
<b>Inference</b>	Make a prediction based on observation or reasoning.
<b>Informal units</b>	Units of measurement which are not standard but are used consistently in a given measurement task, eg paces, handspans.
<b>Installation art</b>	Artworks designed for a particular context or location.
<b>Instrument error</b>	The degree to which a measurement is not exact - occurs in different amounts with different equipment.
<b>Instrument</b>	Equipment specifically designed for data collection and measurement.

<b>Interactive geometry systems</b>	Software for computers and hand-held calculators that allows for exploration of geometrical concepts, eg cabri geometry™ or geometers' sketchpad™.
<b>Intercept</b>	The point at which a graph crosses an axis, eg where a graph cuts the <i>y</i> axis, is called the <i>y</i> intercept.
<b>Intermediate</b>	In between.
<b>Internals</b>	Intangible characteristics of an actors role, eg life experiences, beliefs, sexuality, culture.
<b>Interquartile range</b>	The range between the medians of the first and third quartiles.
<b>Intertextual</b>	Refers to the connection/s that can be made between different texts; refers to the 'dialogue' between texts (both literary and non-literary) that exists outside of any given text.
<b>Intra-textual</b>	Pertaining to elements within a particular text.
<b>Inverse proportion</b>	When one quantity increases, the other decreases at the same rate.
<b>Inverse</b>	'Upside-down'.
<b>Investigate</b>	In technology and design, to develop understandings, carry out research and generate ideas in the process of working expansively to create options for a design brief.
<b>Investigation</b>	In science, carefully planned activity designed to answer a question or test a hypothesis. Different types of investigations are: open/guided/ closed investigations, research investigations, experiments, field tests.
<b>In-vitro fertilisation</b>	Introduction of the male cell to the female cell to create a foetus through scientific means.
<b>Irony</b>	An expression, situation or occurrence whose apparent meaning of effect is contrary to its actual meaning.
<b>Irrational numbers</b>	Numbers that cannot be written as integers or ratios.
<b>Irreversible change</b>	See <b>reversible change</b> .
<b>Isometric</b>	Representation of three-dimensional objects on dotted paper with 120 degree angles.
<b>Isosceles</b>	A triangle with two sides the same length and two angles the same size.
<b>Iteratively</b>	Repeatedly.
<b>Kinaesthetic</b>	Pertaining to muscle movement.
<b>Language modifiers</b>	A word or group of words which gives further information about another word or group of words.
<b>Language style</b>	<ol style="list-style-type: none"> <li>(1) Variation in a person's speech or writing. Style usually varies from casual to formal according to such things as the situation, the person or persons addressed, the location and the topic discussed.</li> <li>(2) A consistent pattern of language use by an individual, for a particular purpose (eg writing a recipe) or at a particular period of time (eg Dickens' style).</li> </ol>
<b>Language tone</b>	<ol style="list-style-type: none"> <li>(1) Height of pitch and change of pitch which is associated with the pronunciation of syllables or words and which affects the word meaning.</li> <li>(2) The particular language choices speakers and writers make according to the audience of their text. This equates to tenor in register.</li> </ol>
<b>Lattice diagrams</b>	A diagram based on a grid.
<b>Law</b>	The principles and regulations emanating from a government and applicable to people whether in the form of legislation or of custom and policies recognised and enforced by judicial decision.

<b>Lexically dense</b>	A measure of the ratio of different words to the total number of words in a text, sometimes used as a measure of the difficulty of a passage or text.
<b>Life chances</b>	Factors that influence the course of a person's life, ie opportunities and ability to respond.
<b>Likelihood</b>	The chance of an event occurring.
<b>Linear function</b>	An equation that can be represented by a straight line.
<b>Living world</b>	Plants and animals.
<b>Logarithm</b>	The logarithm $\log_b x$ for a base $b$ and a number $x$ is defined to be the inverse function of taking $b$ to the power $x$ , i.e., $b^x$ . Therefore, for any $x$ and $b$ , $x = \log_b (b^x)$ , (1) or equivalently, $x = b^{\log_b x}$ (2).
<b>Lowest common multiple</b>	The lowest number into which each of two or more numbers can be divided.
<b>Machine</b>	A device that changes the size and/or direction of a force. A simple machine changes the size or direction of a force but not both. A lever complex machine is made up of two or more simple machines, eg bicycle, car, can opener.
<b>Magnitude</b>	Size.
<b>Major compass points</b>	The four points of north, south, east and west.
<b>Materials</b>	(1) Fibres, foods, metals, soils, plants, hormones, textiles, clay, film, plastics and data. This list can be added to. (2) In science, list of equipment and requirements included in an experimental reported.
<b>Matter</b>	Anything that takes up space and can be weighed.
<b>Maxima</b>	The largest value of a set, function, etc.
	
<b>Mean</b>	The 'average' that is calculated by adding up the total scores and dividing by the number of scores.
<b>Media</b>	Print, TV, film, video, radio, photography, electronic computer-aided.
<b>Median</b>	The 'average' that is calculated by putting all scores in order and finding the 'middle' score.
<b>Mediums</b>	Paint, pencils, dyes, photography etc.
<b>Meta-cognition</b>	Ability to reflect on own thinking and learning processes.
<b>Meta-language</b>	Refers to the language used to discuss language conventions and use. Aspects of meta-language inform much day-to-day discussion of how language is and can be used.
<b>Metaphor/metaphorical language</b>	A word or phrase which is used to describe something by stating another thing which it is similar to, eg 'her words <b>stabbed</b> at his heart.' Metaphors do not include similes, which use words such as 'like' or 'as' to make comparisons more explicit.
<b>Microstructure, microstructural</b>	Microscopic structure.
<b>Midpoint</b>	The middle point of a line or interval.
<b>Minima</b>	The smallest value of a set, function, etc.
	

<b>Mixed numbers</b>	Numbers made up of whole numbers and common fractions.
<b>Modal class</b>	The number of 'modes' in a data set.
<b>Mode</b>	The 'average' that is found by identifying the most common result.
<b>Modals</b>	Any of the auxiliary verbs which indicate attitudes of the speaker/ writer towards the state or event expressed by another verb, ie which indicate different types of modality.
<b>Molecule</b>	A group of two or more atoms bound together.
<b>Montage</b>	A technique of film editing in which several shots are juxtaposed or partially super-imposed to form a single image.
<b>Movement collages</b>	A composition that uses a combination of movement images.
<b>Movement patterns</b>	Moving different parts of the body in a repeated way, eg simulating movement patterns of an animal, moving to display emotions (fear, confidence) or sequencing movements to a simple, two-beat rhythm.
<b>Movement sequences</b>	A number of steps which progress to a desired outcome, eg dribbling a ball before shooting, offensive/defensive moves on a team, correct arm and leg movement which leads to freestyle, body positioning, head and hand-eye coordination for a golf swing.
<b>Multi sensory play</b>	Encountering or undergoing an arts or play experience through a combination of seeing, hearing, touching, smelling or tasting.
<b>Musical features</b>	Duration, pitch, timbre, dynamics, tempo, form.
<b>Nautilus</b>	A machine that is designed to perform isokinetic (push and pull) exercises on muscles. Such equipment is usually found in gyms.
<b>Nets</b>	A flat pattern that indicates the shapes of the faces, and how they join, that can be glued together to form a 3D object.
<b>Notate</b>	Record on paper the movement sequence, with words, diagrams and pictures. This may be traditional, graphic or symbolic (using symbols, shapes etc to represent sound or movement).
<b>Notation</b>	A set of well-defined rules for representing quantities and operations with symbols.
<b>Noun</b>	A naming word, particularly of a person, a place or a thing. Nouns can also be words for an abstract ideas such as qualities or states. From a grammatical perspective, nouns occur as the subject or object of the verb or as the object (complement) of a preposition. They can be modified by an adjective and they can be used with determiners.
<b>Object permanence</b>	Knowing that an object still exists after it has disappeared from view.
<b>Oblique</b>	A slanting line that is neither horizontal nor vertical; at an angle.
<b>Observation</b>	Information collected using the senses.
<b>Odds</b>	Betting odds are written in the form $r : s$ (' $r$ to $s$ ') and correspond to the $P = s/(r + s)$ probability of winning.
<b>Onset</b>	The initial constant or consonant cluster of the syllable, eg $ n $ in nice.
<b>Options</b>	Ideas that are chosen, refined, discounted, qualified and quantified. Thoughts are tested, modified and built upon to become design proposals.
<b>Order of operations</b>	The order in which complex number sentences should be completed; ie (1) Brackets, (2) Powers, (3) Multiplication and Division (left to right) then (4) Addition and Subtraction (left to right).
<b>Ordinal data</b>	Data which consists of whole numbers in an ordered sequence.
<b>Organism</b>	Any living thing.

<b>Orientation</b>	Direction.
<b>Ornamentation</b>	Adding a note or notes to decorate a melody.
<b>Orientation</b>	Direction.
<b>Orthogonal</b>	Two or more lines or line segments which are perpendicular are said to be orthogonal
<b>Ostinato</b>	The use of a persistent or constant beat or rhythm pattern.
<b>Outcome</b>	In technology and design, the intended product, process or system; the result of input and ongoing actions.
<b>Outliers</b>	Individual elements of data which do not 'fit' the data pattern.
<b>'Overflow' displays</b>	Often shown as 'E' (Error) displays on a calculator when the calculation is too large for the display.
<b>Pairs of compasses</b>	An instrument used to draw a circle and mark off equal lengths.
<b>Parabolic</b>	Shaped like a parabola (which is the set of all points in the plane equidistant from a given line $L$ and a given point $F$ not on the line (the focus).
<b>Parallax error</b>	Type of random experimental error that is caused by not reading a meter from straight on.
<b>Parallel</b>	Two or more lines (or planes) that go in exactly the same direction. They always remain the same distance apart and never meet.
<b>Parallelogram</b>	A four-sided figure (quadrilateral) in which both pairs of opposite sides are parallel and equal and opposite angles are equal.
<b>Paraphrasing</b>	An expression of the meaning of a word or phrase using other words or phrases, often in an attempt to make the meaning easier to understand.
<b>Parody</b>	A deliberately exaggerated imitation of another literary work.
<b>Passive voice</b>	A way in which language expresses the relationship between a verb and the noun phrases which are associated with it.
<b>Past tense</b>	The form of a verb that is usually used to show that the act or state described by the verb occurred at a time before the present.
<b>Pentominos</b>	Any shape made up of five equal squares joined precisely along the sides.
<b>Perimeter</b>	The distance around a closed shape; the length of its boundary.
<b>Perpendicular bisector</b>	A line which meets another at right angles and cuts it exactly in half at that point.
<b>Personal hygiene</b>	Keeping oneself clean in order to maintain health.
<b>Perspective</b>	Showing depth by drawing all parallel lines running into one or several points on the horizon. These points are called vanishing points.
<b>Phenomenon</b>	Fact, occurrence or circumstance that is observable.
<b>Physical change</b>	A change in which no new substance is formed, eg ice melting.
<b>Physical world</b>	Materials, energy, landforms and features; parts of the universe.
<b>Pictographs</b>	A graph drawn with pictures which represent real objects.
<b>Plate model</b>	A model used to classify foods wherein the food groups are represented on a plate in pie graph form.
<b>Polygon</b>	A plane shape with three or more straight sides.
<b>Polyhedra</b>	A three-dimensional object with four or more plane faces.
<b>Population</b>	An existing and finite group of objects which, although possibly large, can be counted.
<b>Prejudice</b>	A pre-conceived opinion or feeling, favourable or unfavourable, especially towards a particular group of people.
<b>Preliminary trial</b>	See <b>trial</b> .
<b>Preposition</b>	A word used with nouns, pronouns and gerunds to link them grammatically to other words.

<b>Primary</b>	(1) Materials taken directly from the earth. (2) The first stage in production.
<b>Primary data</b>	Original data collected for the purpose of analysing and presenting.
<b>Prime number</b>	A number that can only be divided by one and itself – it has no other factors.
<b>Probability</b>	The likelihood of an event happening.
<b>Process</b>	A series of connected actions to produce an outcome or result, eg the process of making cheese.
<b>Producer</b>	An individual/group who/which produces a product or service.
<b>Product</b>	A tangible outcome or result at the end of production in the design process. A product could be a piece of furniture, a plate of food, an electronic device or a sheet of paper with text, depending on what was proposed in the design brief.
<b>Production process</b>	The method by which a product or system will be made.
<b>Pronoun</b>	A word which may replace a noun or noun phrase, eg 'he', 'us', 'yours'.
<b>Propel</b>	To move through water unassisted, usually by gliding from the side of the pool (pushing off from side of pool using feet, legs tucked under body).
<b>Properties</b>	Distinctive attributes or qualities.
<b>Protractor</b>	An instrument used to measure and draw angles.
<b>Proximity</b>	How near something is to something else.
<b>Puberty</b>	Time of maturing and changing from childhood to becoming an adult. Puberty starts at different times for different people - the average age for girls is 11-13 years old and for boys is 12-14 years old. Physical, social and emotional changes occur during puberty.
<b>Pull factors</b>	Factors that lead to a shift in population to urban centres.
<b>Push factors</b>	Factors that lead to a shift in population away from urban centres.
<b>Pythagoras' theorem</b>	States that in any right angled triangle, the square of the hypotenuse (longest side) is equal to the sum of the squares of the other two sides.
<b>Quadratic functions</b>	A quadratic equation is a second-order polynomial equation in a single variable $x$ such that $ax^2 + bx + c = 0$
<b>Quadrilaterals</b>	Closed shapes with four straight sides.
<b>Qualitative analysis</b>	In science, any method used to study the composition of materials or organisms.
<b>Quantitative analysis</b>	In science, any method used to study quantity in such things as substance and energy.
<b>Quantitative data</b>	Data which includes amounts or numbers.
<b>Question</b>	A sentence that is addressed to the listener/reader and asks for an expression of fact, opinion, belief etc.
<b>Racism</b>	Discrimination or prejudice on the basis of race.
<b>Random sample</b>	A term in statistics used to describe a part which is chosen to represent the whole.
<b>Random generator</b>	An object which can generate random experimental data, eg a spinner, die/dice, coin, marbles in a bag.
<b>Rational numbers</b>	A number that can be expressed as a fraction or a terminating decimal.
<b>Recurring decimal</b>	A decimal fraction in which one or more digits are repeated indefinitely.
<b>Reflection</b>	Being reflected or mirrored.

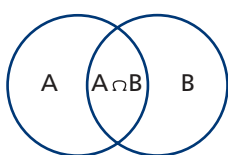
<b>Register</b>	Variation in a person's speech or writing. Language use can vary from casual to formal according to such factors as the type of situation, the person or person's addressed, the location, the topic discussed.
<b>Rehydration</b>	The constant intake of fluids (usually water) before, during and after any physical activity.
<b>Relationship</b>	An emotional connection between people sometimes involving sexual relations.
<b>Relative clause</b>	A clause which modifies a noun or noun phrase.
<b>Reliability</b>	Consistency of measurement from one test to another.
<b>Remainder</b>	A quantity 'left over' after performing a particular algorithm. It is most commonly used to refer to the number left over when two whole numbers are divided by each other.
<b>Repertoire</b>	In the arts, a collection of pieces to be performed.
<b>Researchable question</b>	A question that follows a format of 'what happens to x when y?'
<b>Resources</b>	(1) All natural and human-made aids to the production of goods and services. These include land, labour and capital. (2) Anything in the environment useful to living things.
<b>Results</b>	The findings of an investigation.
<b>Reversible change</b>	A change that can be reversed, eg mixing salt and water. An <b>irreversible change</b> cannot be reversed, eg burning bread.
<b>Rhombus</b>	A parallelogram with four equal sides.
<b>Right angle</b>	An angle measuring exactly 90 degrees. It can also be called a 'square angle'.
<b>Rigid</b>	Non flexible. A jointed structure is rigid when its angles cannot be changed. A triangle is a rigid structure.
<b>Rime</b>	The vowel and its following consonant/s, eg  ais  in nice.
<b>Rituals</b>	An established routine or ceremony, a practice or procedure done as a rite.
<b>Role play</b>	Using and applying the observation of key characteristics of known personalities as a trigger for improvising performance.
<b>Rotation</b>	The process by which an object changes position by turning about a given point through a given angle.
<b>Rounding</b>	Writing an answer to a given degree of accuracy.
<b>Sample</b>	A selection of a few items taken from a larger collection.
<b>Sample space</b>	The set of all possible outcomes of an event, eg when tossing one coin, the sample space is 'head, tail'.
<b>Sampling error</b>	The statistical error which is caused by taking a random sample of a larger group.
<b>Satire/satirical</b>	Attack on wickedness, folly or abuse through mockery, sarcasm, ridicule or irony, diminishing its importance; exaggeration revealing faults, pretensions, inviting scorn, contempt and indignation.
<b>Scaffolding</b>	A supporting framework.
<b>Scale</b>	(1) The markings used to indicate measurements on instruments, eg a thermometer, ruler. (2) the ratio for making things larger or smaller, eg on a map.
<b>Scaled time line</b>	A time line with accurate, proportional marking denoting segments of time.
<b>Scatterplot</b>	A graph with points plotted against two axes. Often used to find patterns or trends in bivariate data.
<b>Scientific model</b>	Simple visual representation of a complex or microscopic scientific idea.

<b>Scientific notation</b>	A shorthand way of writing very large or very small numbers using powers of 10.
<b>Scientific text</b>	Any visual, written, online media text constructed for the purposes of describing, reporting, explaining, outlining scientific ideas/investigations/research.
<b>Scientific theory</b>	A group of general propositions, based on evidence, used to explain a phenomenon, eg big bang theory that the universe began in a gigantic explosion.
<b>Secondary</b>	(1) Derived from an original source. (2) The second stage in production.
<b>Secondary data</b>	Data which has been collected, analysed and presented for a specific purpose which is then re-used for another different purpose.
<b>Self-care</b>	Looking after own self, eg toileting, brushing hair, blowing nose.
<b>Self-concept</b>	Opinion of one's own character and abilities.
<b>Self-esteem</b>	Good opinion of one's own character and abilities.
<b>Semantics</b>	The study of meaning.
<b>Set notation</b>	All of the symbols and signs used to indicate set theory, including {parentheses}, U for Union etc.
<b>Sex</b>	The physical differences that distinguish males and females.
<b>Sexuality</b>	Refers to all those aspects of human life that relate to being male or female. It is concerned with an expression of the physical, cognitive, social and emotional growth of an individual. Sexuality is all about a self-concept, communication, relationships and roles related to being male or female.
<b>Sexually transmitted disease</b>	A disease that is passed from one person to another through sexual contact, usually sexual intercourse. Such diseases are sometimes referred to as sexually transmitted infections.
<b>Similar triangles</b>	Triangles which are the same in shape but not in size, ie angles are equal but not side lengths.
<b>Simile</b>	A word or phrase in which two or more dissimilar things are said to be alike. A simile is usually introduced by 'like' or 'as', eg 'as cold as ice'.
<b>Simulation</b>	Setting up a process to collect large amounts of random data in a short time, often using a computer program. Enables much larger samples and hence reduces possible sampling error.
<b>Simultaneous equations</b>	Equations that have the same unknown quantities and are solved together.
<b>Skeletal model</b>	A model of a three-dimensional object that is constructed to represent the edges and corners, eg using straws or pop sticks.
<b>Skills and techniques</b>	The knowledge and abilities needed to produce an intended product or system. Skills and techniques are the practical link between design proposals and implementation.
<b>Skills</b>	Abilities that are usually acquired by practice. A working knowledge of the applications of specific skills and a level of dexterity are both important aspects of skills.
<b>Social literacy</b>	A teaching methodology based on inquiry learning.
<b>Societal groups</b>	The various groups that make up our society.
<b>Socio-linguistics</b>	The study of language in relation to social factors, eg social class, educational level and type of education, age, sex, ethnic origin.
<b>Sound stories/scapes</b>	A combination of sounds or voice from a variety of methods or instruments to create a sequence or mood of music, eg a thunderstorm.
<b>Space</b>	In the arts, the area in which a work is performed.

<b>Species</b>	A single type of living thing. Members of the same species generally resemble one another closely and can interbreed naturally to produce fertile offspring.
<b>Spread</b>	An indication of the range of data within a sample or set.
<b>Square roots</b>	A number which when multiplied by itself, produces the given number. The reverse of 'squaring' a number (multiplying it by itself).
<b>Stage direction</b>	A fundamental part of a play script that informs the reader of the layout of the set, the attitudes and movements of the characters and the atmosphere of the story.
<b>Standard deviation</b>	Indicates the range within a set of data. It $[st\ dv\ (x)]$ is defined as the square root of the variance.
<b>Standard units</b>	Units of measure that are accepted by agreement, eg metric measures such as litres, grams, metres.
<b>State</b>	Whether matter is solid, liquid or gas.
<b>Static balance</b>	A balance that involves no movement.
<b>Stem plot</b>	The 'stem' is a column of the data with the last digit removed. The final digits of each column are placed next to each other in a row next to the appropriate column. Each row is then sorted in numerical order.
<b>Stereotype</b>	A person or thing that conforms to an unjustifiably fixed, usually standardised, mental picture; an exaggerated or over-simplified description of a particular group of people.
<b>Storyboard</b>	In the arts/dance, recorded moments of dance that present the sequence of movements to be filmed.
<b>Structured environment</b>	A defined area for a particular activity, eg lines on a basketball court, boundaries on an oval, a defined undercover area at a school, an area defined by markers, domes and/or witches hats.
<b>Style/stylistic</b>	A given combination of literary techniques, devices and tone; the way language is used to create a certain impression on the reader, incorporating elements, features and links.
<b>Subitising</b>	Using visualisation to label a quantity without counting. Most often done with familiar configurations of numbers from dice, personal experience.
<b>Substance</b>	Matter or material.
<b>Substances physical matter</b>	A term used when referring to drugs.
<b>Subtext</b>	In English, the thoughts that underpin characterisation.
<b>Substitution</b>	Replacing a given pronumeral, eg $x$ , with a given value, eg 2 within a number sentence or equation.
<b>Suffrage</b>	The right to vote, especially in political elections.
<b>Summary statistics</b>	Information that summarises the data eg, the mean, median, range, mode etc.
<b>Superlative</b>	Language used to describe the extremes when comparing or ordering, eg biggest, shortest, heaviest, coldest.
<b>Supplementary angles</b>	Two angles which together make 180 degrees.
<b>Surds</b>	A number which cannot be expressed as a fraction. The most famous irrational number is $\sqrt{2}$ .
<b>Surface area</b>	The total area of the outside of a 3D object, obtained by adding the areas of all of the faces together.
<b>Surveys</b>	Tools used to gather data by asking questions and recording responses. Can be verbal, written or a combination.
<b>Symmetrical</b>	A shape or object which has symmetry, ie when one half of the shape can fit exactly over the other half.
<b>Synthetic diagram</b>	Graphic representation of ideas, eg pie graph, flow chart.

<b>System</b>	<ol style="list-style-type: none"> <li>(1) In science - life and living, groups of organs working together to perform a function.</li> <li>(2) In science - energy and change, connected components that transfer or transform energy.</li> <li>(3) In technology/design, combinations of elements (components) that work together to achieve specified outcomes or results, eg sewing machines, cars, conveyor belts, recipes, electronic burglar alarms. Systems can be complex, such as a sewage treatment plant or relatively simple, such as a recipe. All systems have inputs, processes and outputs that can be controlled, managed or altered. Systems can also be made up of a number of sub-systems, eg a brake system or a fuel system that make the whole car work.</li> </ol>
<b>Tangent</b>	A line or plane which touches a given curve or solid at a single point. Most often related to a tangent (line) to a circle.
<b>Teacher/peer discourse</b>	A conversation between teacher and peers.
<b>Technical language</b>	The terms and syntax used to describe the components of a technology.
<b>Technical production</b>	All elements of building a production from page to stage, eg production, directing, set design, props managing, costume production.
<b>Technique</b>	A series of steps or a method, using specific skills and knowledge to produce an outcome or result, eg making a dovetail joint.
<b>Technology</b>	The purposeful application of knowledge, experiences and resources to critique, design and make products.
<b>Template</b>	An instrument for drawing shapes, either by tracing around the solid shape or by tracing within a cut-out of the shape.
<b>Territoriality</b>	Behaviour in which an animal marks and defends a set area.
<b>Tessellation</b>	A complete covering of a plane by one of more figures in a consistent repeating pattern, with no gaps or overlaps.
<b>Text</b>	A arrangement of words and/or symbols in a meaningful way. A text may be written, oral, visual or any combination of these.
<b>Theoretical probability</b>	The theoretical chance that a particular event (or set of events) will occur, expressed on a linear scale from 0 (impossibility) to 1 (certainty), and also expressed as a percentage between 0 and 100%. This is unlikely to be the same as experimental probability but, when large accurate samples are taken in an experiment, they are more likely to reflect the theoretical (expected) probability.
<b>Throwaway society</b>	A society in which things are readily discarded.
<b>Timbre</b>	The characteristic quality of sound produced by particular instruments or voice; tone colour.
<b>Time-series plots</b>	Data plots taken and represented over time. One axis is a time axis.
<b>Tone</b>	In English, the expression of a particular feeling or mood within a written or spoken text, the writer's/speaker's attitude to his or her subject and audience.
<b>Trajectories</b>	Pathways of points which are governed by particular rules.
<b>Transfer</b>	Move or convey energy through a system.
<b>Transform</b>	Change in form.
<b>Transformation</b>	The process by which the shape, position or size of an object is changed, eg enlarge, reflection, rotation, translation.
<b>Translation</b>	When a shape is moved along a straight line without being flipped or turned.

<b>Trapezium</b>	A quadrilateral with one pair of parallel sides.
<b>Treatment</b>	To subject an object to some action in order to bring about desired results.
<b>Tree diagrams</b>	Used to record multiple events such as tossing of coins. Useful for working out theoretical probabilities and sample sets.
<b>Trial</b>	A test or an experimental action taken to ascertain results. A preliminary trial is a test done before an actual investigation to test selected hypotheses or equipment or methods.
<b>Trigonometry</b>	The study of angles and of the angular relationships of two and three-dimensional figures. The trigonometric functions (also called the circular functions) within trigonometry are the cosecant $\csc x$ , cosine $\cos x$ , cotangent $\cot x$ , secant $\sec x$ , sine $\sin x$ , and tangent $\tan x$ .
<b>True bearings</b>	A horizontal angle measured from 0 to 90 degrees between true magnetic north or true magnetic south and the direction of the object.
<b>Trundle wheel</b>	A wheel, usually one metre in circumference, used for measuring distance. The wheel usually gives a sound at each revolution (metre) so the number of metres can be easily counted.
<b>Two-stage-events</b>	When a probability exercise involves two steps, eg tossing a coin then rolling a dice. Can be theoretical or experimental.
<b>Validity</b>	Appropriateness, meaningfulness and usefulness of results.
<b>Values</b>	The aspects of social life towards which people have an affective regard. Values may be positive or negative.
<b>Variable</b>	A symbol or letter representing an unknown member of a set. Sometimes called an 'unknown' and used in algebraic expressions.
<b>Variables</b>	Factors that can change or be changed and which influence the outcome of an experiment. There are three types of variables: (a) independent variables – the variable that is changed by the investigator (b) controlled variables – the variable/s that will be kept constant and (c) dependent variables – the variable that is measured by the investigator.
<b>Venn diagram</b>	A diagram used to represent sets (or collections/groups) and the relationships between groups.



<b>Verbs</b>	In English, a word that (a) occurs as part of the predicate of a sentence, (b) carries markers of grammatical categories such as tense, aspect, person, number and mood and (c) refers to an action or state
<b>Vernacular</b>	Common or local language, written as it is spoken.
<b>Vertex</b>	The point about which an angle is measured.



<b>Vertically opposite angles</b>	Four angles are produced when two lines intersect. The pairs of angles opposite each other are equal in size and called vertically opposite angles.
<b>Vertices</b>	Plural for vertex. Usually used to count the number of vertices/corners of a shape or object.

**Vowels**

A speech sound in which the airstream from the lungs is not blocked in any way in the mouth or throat, and which is usually pronounced with vibration of the vocal cords.

**Web diagram**

A diagram making links between concepts and ideas.

**Win/win model**

A scenario in which all parties involved feel they have had a degree of success.

**Yielding**

In the arts, performers' ability to release themselves 'into' a character, 'surrendering'. Yielding sits at the base of all creativity. The blocking of own or others ideas inhibits self-devised or improvised work from progressing.

**Sources:**

de Klerk J. (1999) *Illustrated Maths Dictionary (3rd Edition)*. Longman Australia, Malaysia.

Delbridge A., Bernard J.R.L., Blair D., Peters P., Butler S. (1991). *The Macquarie Dictionary: Second Edition*. The Macquarie Library.

Derewianka B. (1998) *A Grammar Companion*. Primary English Teaching Association, Sydney.

Education Department Of Western Australia. (1994) *First Steps Writing Resource Book: Teaching Grammar*. Longman Australia, 167-171.

*ESL in Anangu Schools*. Adapted From The ESL In The Mainstream Teacher Development Course

Richards J., Platt J., Weber H. (1991) *Longman Dictionary Of Applied Linguistics*. Longman, UK.